ESSENTIAL TECHNIQUES OF GO

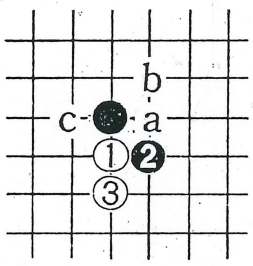
Two principles of Go and a fundamental knowledge of "form" are the minimum requirement to play Go correctly.

The first principle is the correct order of occupation; starting with the corners, the progression should continue to the sides and then the center.

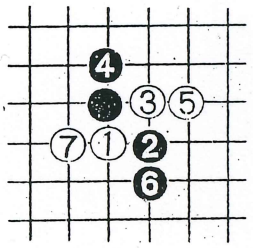
The second principle is the priority given to the third and fourth lines.

Basic forms or "form" is the maximum utility of stones or opposing stones when in proximity. Form is the structural basis of Go strategy. It is "how one should best play after having decided what one wants to do". This idea is often expressed as "the maximum gain with the minimum of stones". This concept should not be interpreted to mean that two stones must do the work of three stones, but rather that two stones must do the full work of two stones. The following diagrams are conceived as on an unlimited board.

Dia. 1: W(1) is a direct contact form. This play is normally poor because it puts itself immediately into a numerical disadvantage of two to one after B(2). On the other hand, since B's neglect would mean that W would be able to gain an advantage of two to one, it is forcing. This forcing quality has utility both on the tactical and stratigical level. B(2) may also be at left of (1). Hereafter, the author assumes that in a given symetrical position the reader realizes that there is an identical play to the one illustrated in the diagrams. After W(3), B has three choices; a, b, or c.

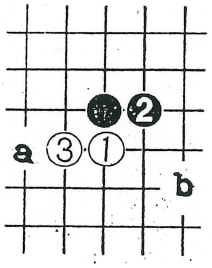


Dia. 1

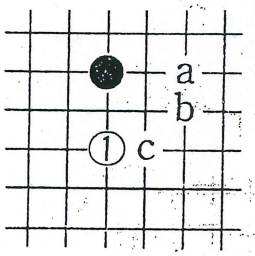


Dia. 2

Dia. 2: W(3) is an aggressive reply. But the exchange through W(7) is a symetrical formation which only clarifies B's advantage of having the initiative.



Dia. 3

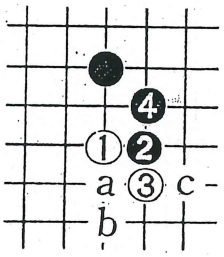


Dia. 4

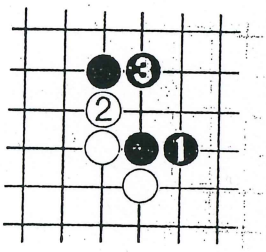
Dia. 3: B(2) is the other form response. This is conservative by comparison with the B(2) in Dia. 1. After B(2), W(3) may take two other secondary continuations; a and b.

Dia. 4: W(1), the one skip, is one of two standard approaches. B has three form responses; a, b, and c.

Dia. 5: After B(4), W may continue with a, b, or c.



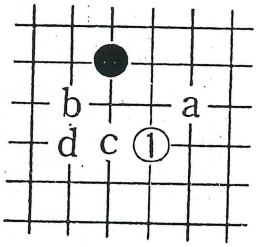
Dia. 5



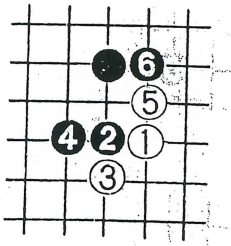
Dia. 6

Dia. 6: If B(1), W(2), B(3) creates a standard formation.

Dia. 7: W(1), the small knight's approach is the other standard form. B has four continuations; a, b, c, and d.



Dia. 7



Dia. 8

Dia. 8: B(2) is the forcing direct contact and forms the standard exchange after W(3)-B(6).

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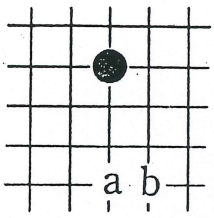
Dia. 9: a and b are the two-skip and the big knight's approaches respectively. Both are partial approaches and are outside of our study of basic forms.



Dia. 9

Interlacing of basic forms produces more and more complex forms. The whole completed board is in effect a running sequence of "form". The organization of forms over the vast board is the art and skill of the individual player.

THE TWO ECONOMIC PRINCIPLES

The corner, side, center principle emphasizes the importance of the corners in terms of territory.

Dia. A: Seven stones are used in Dia. A, D, and G, to surround territory. But the difference in the number of points gainned is apparent.

Dia. B: Even after the non essential stones are removed further study reveal ...

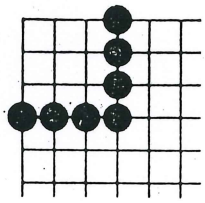
Dia. C: That this two stone corner position is the most efficient in holding this corner territory.

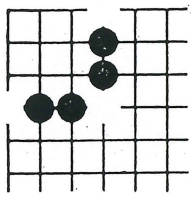
Dia. D: The territory on the side gains less points than the corners but is better than the center.

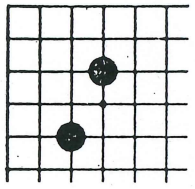
Dia. E: Even after the non essential stones are removed, the remainning 3 stones could be moved up to the third line a, b, and c, with no fear of losing this holding.

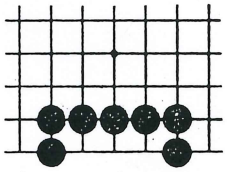
Dia. F: This is the most efficient standard side position of two stones.

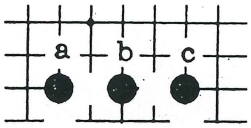
Dia. G: 7 stones in the center gains only 1 point.


Dia. A

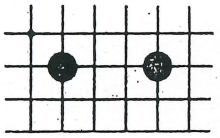

Dia. B


Dia. C

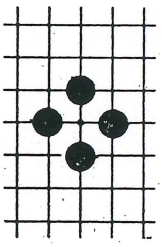

Dia. D



Dia. E

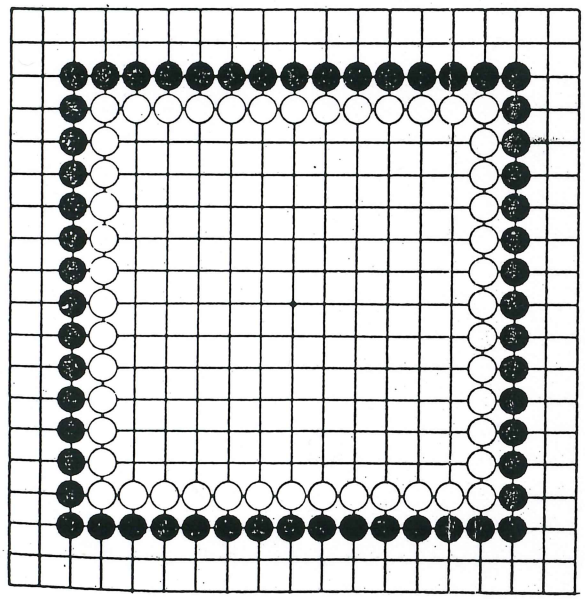

Dia. F

Dia. G


Dia. H

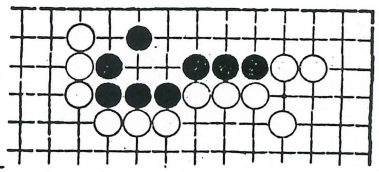
Dia. H: Even after discarding the non essential stones, the center requires a minimum of 4 stones to gain just one point.

The diagram on the left illustrates the third and fourth line principle. B has 136 points to W's 121. Therefore taking territory by running on the third line is satisfactory and standard. The second line poor and the fourth line profitable.

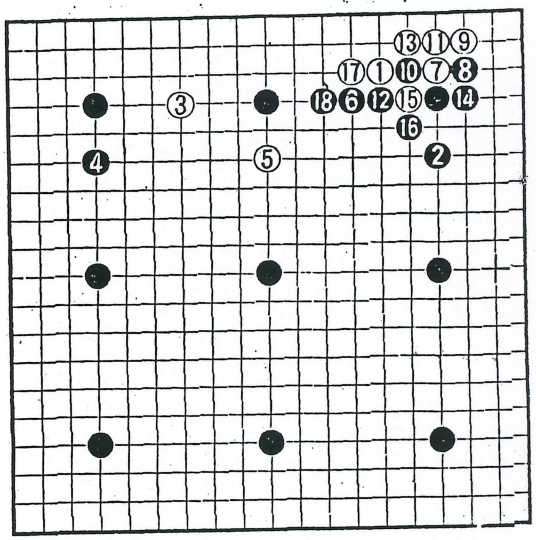


PROBLEM:

W to play and kill...



B⑥ is the strongest counter attack against W①③⑤ triangle attack. Let us investigate W⑦ variation. Do not be afraid. Turn strongly at B⑧ . B⑩ through B⑱ excellent. The wall created by these B stones are of far greater value than the actual territorial points gained (6 pts) by the W stones. In addition the original W⑤ stone, being placed so near a strong B group has become an almost meaningless stone.

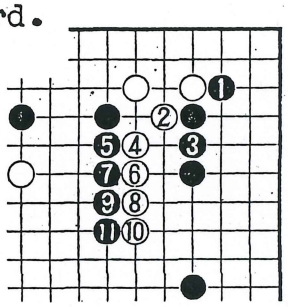


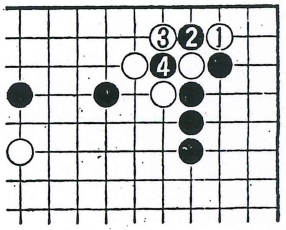
Dia. A

Diagram B illustrates the proper responses after W② .

Diagram C illustrates the ko situation, which many beginners fear. Never be afraid to fight a ko situation. At the opening phase of the game you can ignore any ko threat made with W⑤ . Just fill, and end the ko fight. This is bigger than anything else on the board.

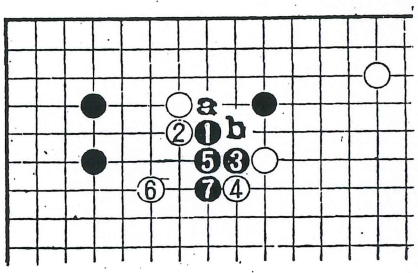
Diagram D illustrates the proper technique to break through in the other direction. B③ is an odd formation and therefore must be memorized. B③ played at B⑤ is wrong because after W plays "a", B would be forced to play at "b", forming the so called "empty" triangle. B⑤ is correct.





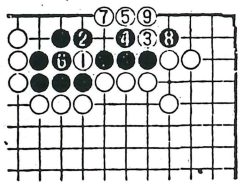
←Dia. B ↑Dia. C

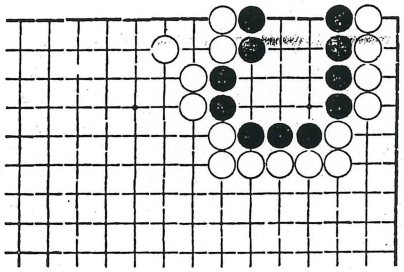
Diagram E is an example of "How B should not play!" This type of extremely defensive play is probably based on B's feeling that he is surrounded and that he must somehow save this stone. This is unwarrented fear. B① should strongly play outward. Thereby dividing the three loose W stones. The end result of Diagram E is that W now has built a wall of "influence" by which he will be easily able to launch an attack on nearby B stones.



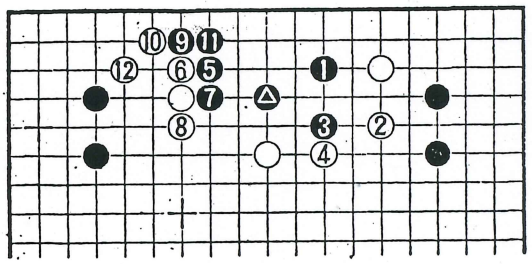
Dia. D ...→

Solution to problem in previous letter. If B② is played at B⑧ W plays at B② .





W to play, B dies



Dia. E

* All sealed plays are governed by the honor system.
* If you wish to play Go by corespondence with other Go players through out the country please let me know.

THE 1961 HONINBO TITLE MATCH (7 Game Series) 4th GAME

TAKAGAWA 9th Degree, Defending Champion, holds Black for this game.
SAKATA 9th Degree, Challenger, receives 4½ points called komi.

Takagawa faces the crucial 4th game. The score so far stands 3 to 0 in favor of Sakata. If Sakata wins this game the series is over. Sakata, who has been winning most every other major tournaments, has been unsuccessful in this important one. Ever since the ill-fated match 10 years ago, he,as the challenger, lost to Hashimoto (at one point the score was 3 to 1 in favor of Sakata). Now after 10 years and again with the title almost within his grasp, will he unseat Takagawa, the champion for the past 9 years?

W (2) corner openning has become popular among several prominent masters. Several decades ago, this openning was judged, interms of development potential, poor.

W (6) and W (8) through W (14) has become a very popular joseki.

B (15) could have been played at K16 for a three "star" openning. This was rejected by Takagawa because if B (15) at K16, W C14, B F16, W B16, B C17, W C11 and B must develop R10 towards the solid B (14) group.

B (15) approach to the (3-3) W 2 stone is more widely used today than the classic D4 play.

B (19) calm, orthodox. The more severe play at H17, W C17, B C16, W D17, B E16, W F18, B G15 would allow W to play at B (23) .

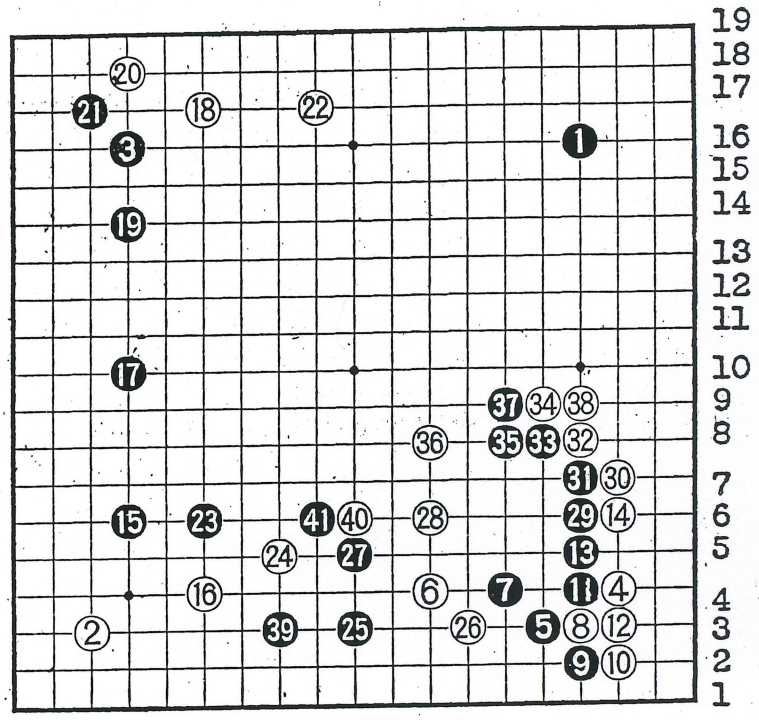
W (24) is over extended. Should be at J3.

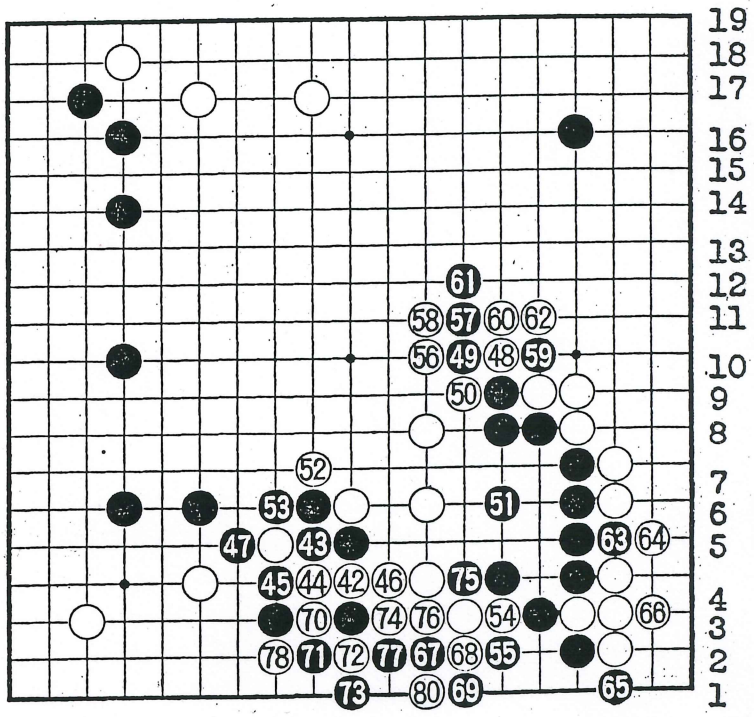
B (25) powerful!

W (26) is played to prevent B from connecting at M3.

B (39) After getting this play,B clearly has a better game than W.

The skirmish starting with W (40) is related to getting the initiative at the O10 point. Thereby controling the center battle.





W (42) Takagawa; "Unexpected!"

B (49) could have gotten out safely at N9, but Takagawa says; " I disliked the poor form at N9 and also because B (51) would assure the safety of this group."

W (58) a very bad play. Should be at W (62) .

B (59) excellent Technique! Promises important Ko threats.

B (67) aggressively asks for a ko fight. Tremendous competitive pitch. (conti. next letter)

THE 1961 HONINBO TITLE MATCH
(4th game continuation)

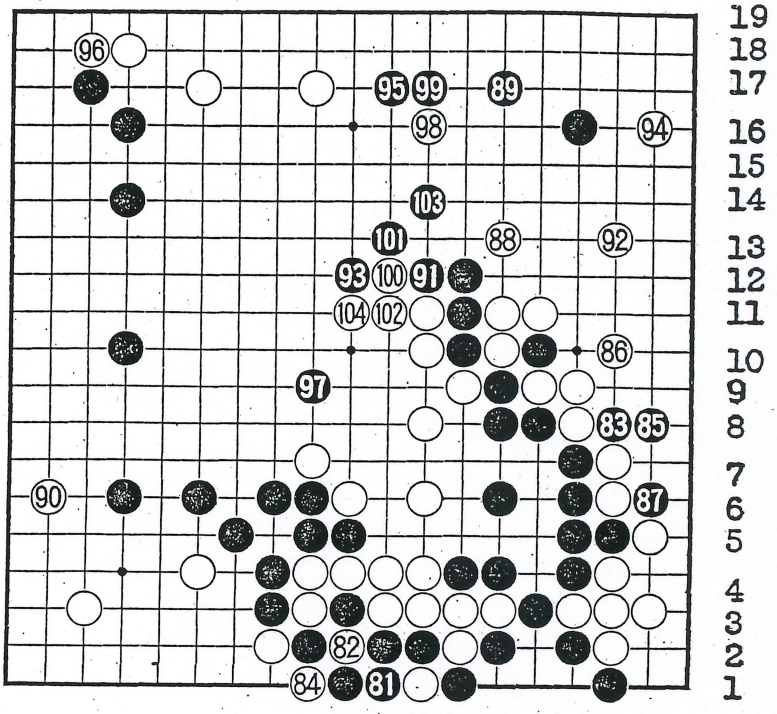
B (81) at M5 is risking too much actual territorial points for a potential gain.

W (86) Although W has a superb hidden play in the corner, the loss of the two W stones is too big. Should play W S7, B T7, W S6, B Q10, W R9, B R10, W S9, B S10, W T8, B Q12, losing the three stones, but by playing at W B6, B L17, W M12, B N13, and invading at R17, there would have been a slim chance to overtake B.

W (90) is too big to neglect. If B got to play C5 first, this threatens a follow up at E3 and would reduce the corner W to just two "eyes".

B (91) perhaps could have given up these three stones and played for a safe but a small win, but Takagawa does not let up pressure.

B (97) questionable. Should be held back at J10.



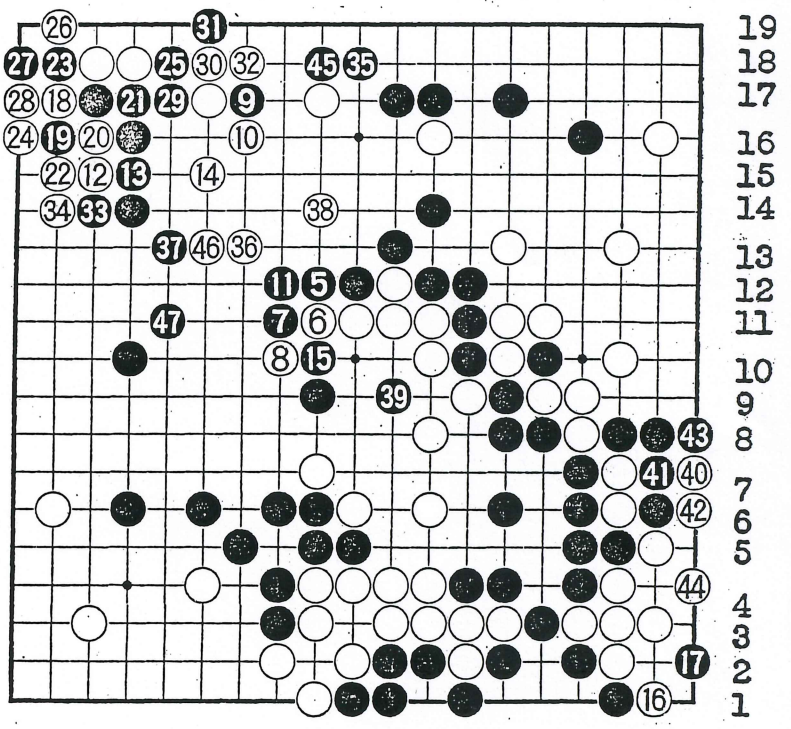
B (9) is played to decide whether to fill at H12 or to cut at J10 and therefore W must make a difficult decision.

W (12) (14) were bad because they allowed B to cut at B (15). Should have extended at W G10 first, and if B H17, W H16, B F18, W E16 for a last ditch fight.

W (40) Superb! As compared to a normal play at W T6, B T7 there is clearly a difference of one extra play that B must make to fight the ko.

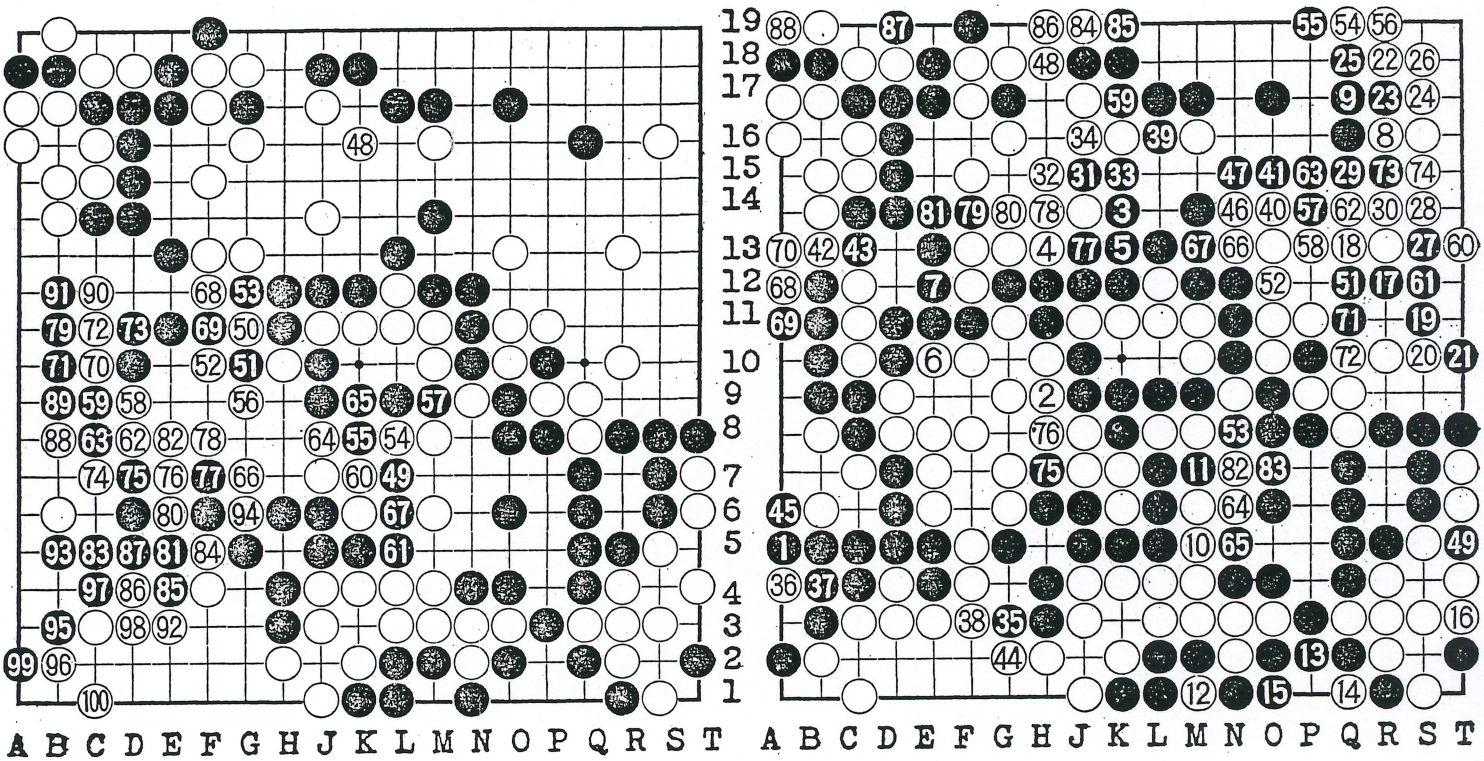
B (45) was not of immediate importance. Should have made the capture at L7.

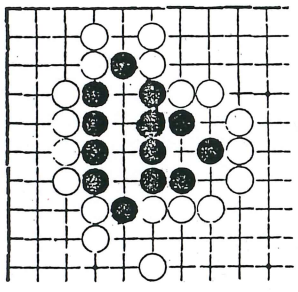
B (47) should also be played at F11 to avoid W's counter.



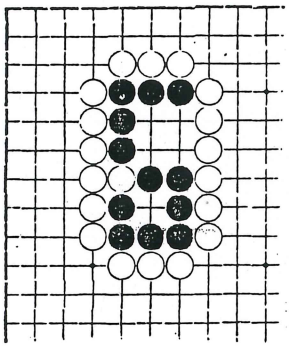
This match and most professional matches are played under a time limit of 10 hours for each player. The last minute is re-usable, if the play is made within 59 seconds. At the end of B 147 th play, W had used 9 hours and 7 minutes. B had used only 5 hours and 43 minutes.

From mid to end game, it is clearly bad for Sakata. After W (66) , Sakata enters into his last minute. The time keeper calls out the passing seconds and if Sakata fails to play before the time keeper calls out " 60 seconds! " he automatically loses the game. Sakata thrashes out like a bloodied bull. The depth and accuracy of his plays made within 60 seconds are astounding. Neverthless Takagawa not only hangs on to his clear edge but fights back and the game ends with a wide margin of 12½ points.

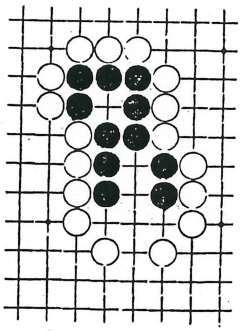




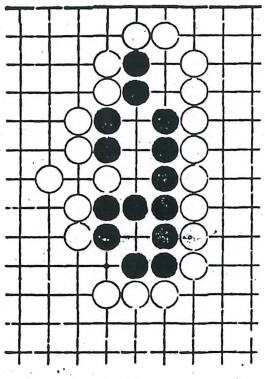
W to play



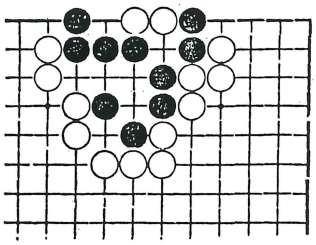
B to play



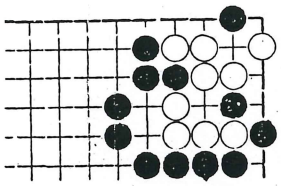
W to play



B to play

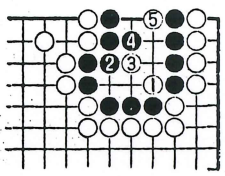


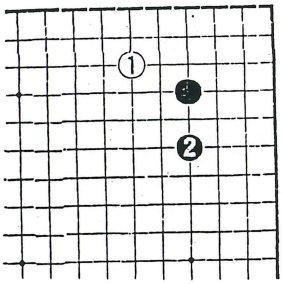
W to play



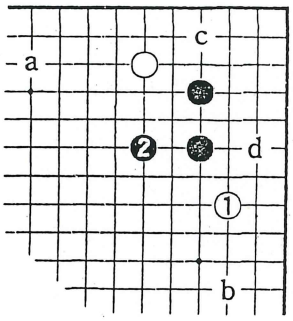
W to play

Solution to problem from previous letter.

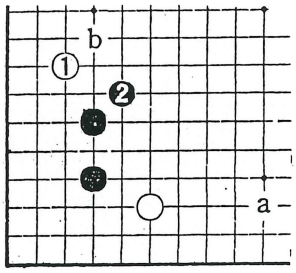




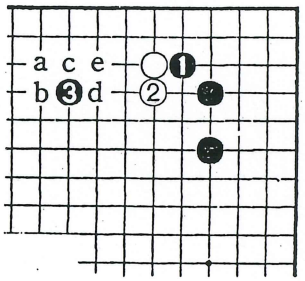
Dia. (1)



Dia. (2)



Dia. (3)



Dia. (4)

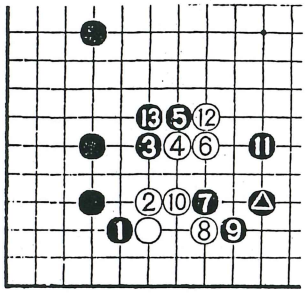
THE ONE SKIP RESPONSE

The B ② , one skip response, is played with an aggressive intent. It maintains a strong position, with a rapid developing potential. This choice is often played in an even game.

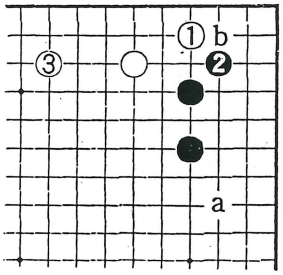
Dia. (2): Without a clear understanding of this position, W ① is the most difficult for B to handle. Since W threatens to play at either c or d , the position is poor in terms of defense. B must think of the follow up in terms of the original aggressive intent. B ② is an excellent play, which threatens to attack at either a or b . In fact it is more severe to directly pincer at either a or b . B ② can be even played elsewhere and the position is in no immediate danger.

Dia. (3): B ② is another standard play. B threatens a or b .

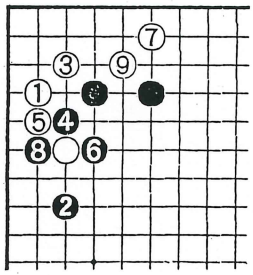
Dia. (4): If W plays elsewhere and B gets the initiative, B ① ③ is an excellent follow up. B ③ should be adjusted to a , b , c , d , or e depending on specific situations.



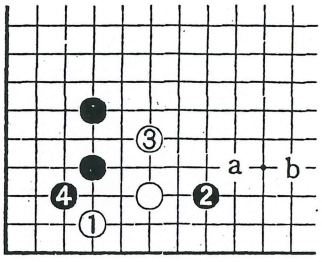
Dia. (5)



Dia. (6)



Dia. (7)



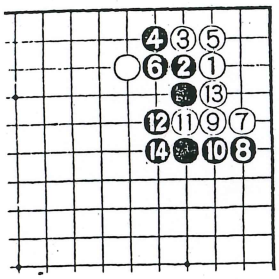
Dia. (8)

Dia. (5): Where there is a B stone already in a pincer position, as in a handicap game of 8 or 9 stones, B ① followed by B ③ is very good. B ⑦ is a vital attacking point and the sequence through B ⑬ is flawless.

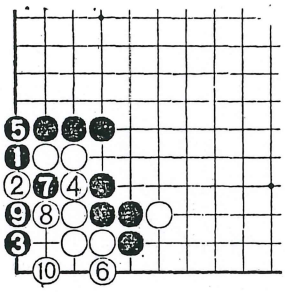
Dia. (6): W ③ is a safe joseki. B ② is an orthodox reply. If W later gets to pincer at a , B must fortify at b .

Dia. (7): B ② is a counter play against W ①, and this type of strong response is more often found in an even game. The end result of this exchange is that now W gains the corner and B builds an outside influence.

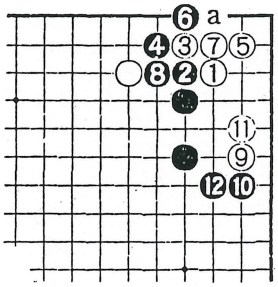
Dia. (8): If W responds with W ③, B protects the corner with B ④ and has the satisfaction of having interfered with W's extension. W would now either press at a or pincer at b .



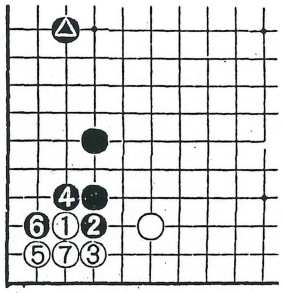
Dia. (9)



Dia. (10)



Dia. (11)



Dia. (12)

Dia. (9): W (1) invasion into the 3-3 point is valid. Joseki. B (2) is a must. W (5) (7) variation gives W sente (initiative) to play elsewhere.

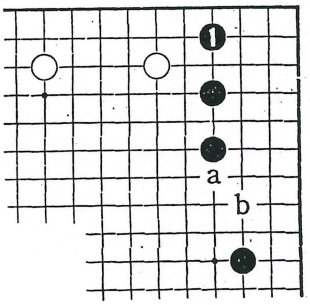
Dia. (10): If W leaves the situation after W (9) of the previous diagram, B (1) (3) can force the corner into a ko fight. A point to consider is that, if W can capture at B (5) instead of playing at W (4) to connect to an outside group, than this threat does not exist.

Dia. (11): W (5) joseki makes it possible for W to extend further to W (9). B (6) should never be neglected. W (7) at a for a ko, is not valid.

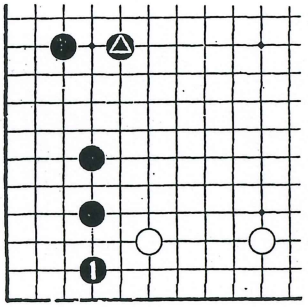
Dia. (12): If there is a stone in extension to the side to begin with, B (4) (6) is often the better choice.

Dia. (13): B (1) in itself is a very big play. But since W is left with an invasion at either a or b , the corner is not complete.

Dia. (14): B (1) completes the development of this corner position which started out with the one skip response with approximately 30 points. W should have made an invasion into the corner before this happened.



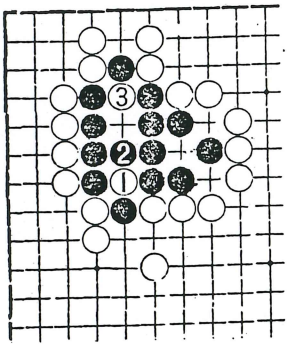
Dia. (13)

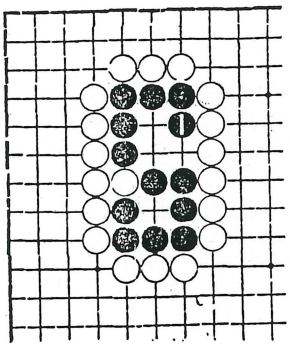


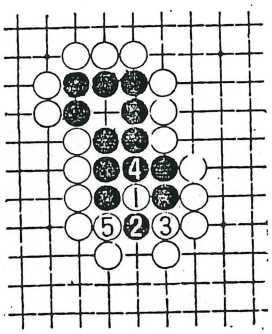
Dia. (14)

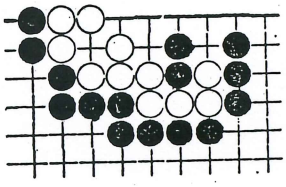
SOLUTIONS TO PROBLEMS IN PREVIOUS LETTER

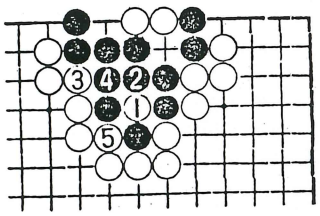
W to play and live.....

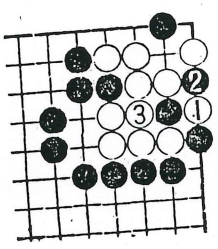


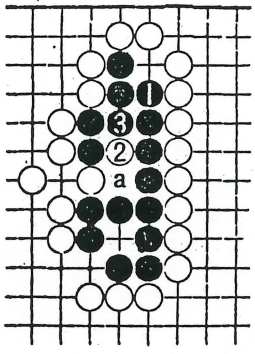












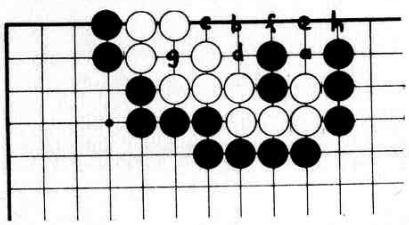
Black 55	Correctly separates the White groups. White must now threaten this Black group in order to survive
White 60	Aji Heshi. White may well get a cut at 61 later
Black 67	Bad
Black 77	Unimportant
Black 78	How about B79? Then White can next play at W78 or W80
Moves 104-115	Not very big. What about the White group on the lower side which has no eyes?
Black 121	Bad. Should have been at J2 to kill the 3 White stones and keep pressure on the 6 others
Black 127	Misdirected, as subsequent events proved
White 136-138	Very big
Black 139-151	Good, although B41 should be at P2 to threaten both White groups
Black 157	Much better at P19. Not many points are gained by this move
Black 163	Should play Ko
Black 165	Why not B169?
Black 171	Why not M19?

The rest of the game was uneventful. White won by 12 points. Black lost because he did not take advantage of White's overplay. White left weak groups around the board and Black was far too respectful towards them.

Black should have in his mind a clear idea of the approximate value of moves. In this way he will avoid playing in the wrong part of the Board. White showed nerve, but should avoid Aji Heshi. Undefined situations benefit White in a Handicap Game.

WHITE TO PLAY AND LIVE? by David Mitchell (Woodford)

The problem below appears in Go Letter No.4 of the Matsuda Go Letters. The answer is in Go Letter No.5 and is wrong.



The answer given is white a black e, and white b. This way the group lives, but only by an error on the part of black. When white has played a, black should reply at b and then the best that white can gain is seki. White has three choices as to his next move, c, d, or e.

(c) This secures one eye, but black can escape by playing at e, and then a double atari at d would result in damezumari.

(d) This move puts the two white stones into atari, but this does not work because black simply plays at e and connects his stones leaving white to take the two stones, only to have his stone taken back and lose his group, once again by damezumari.

(e) This is the better of the three moves available to white, but this results in a seki. Black plays at c putting the three white stones into atari, white must connect. Then black plays at h and the result is seki.

It is not correct to play a as the first move, the vital point is elsewhere. In fact at the same point that black takes to kill the white group.

At the point of b then, no matter how hard black tries, the white group is alive. This shows how just a miscalculation in the order of moves can lead to total disaster.

from The British Go Journal, No. 24, Spring (April) 1974, p. 4

WHITE TO PLAY AND LIVE ? ? by Andrew Daly

David Mitchell's brief article in Issue 20 of the BGJ has caused considerable reverberations in unexpected quarters, if not quite provoking an international incident'. He claimed in that article that a problem in Matsuda's Go Letters had a wrong answer given. His arguments convinced, as far as I know, the entire BGA, but not Bob Ryder, 5th dan, President of the American Go Association, and someone who has learnt from personal experience that Matsuda is generally right. The points made here are the result of correspondence with him and discussion with Derek Hunter.

The problem, shown in the diagram, appears in Go Letter 4. The solution given in Letter 5 is:

(1) White a, Black e, White b

The next move in this local situation is clearly f, which is worth 5 points, and is gote for Black and probably gote for White. Mitchell claims that Black e is an error, and should be played at b. The sequence then is:

(2) White a, Black b, White e, Black c, White g, Black h.

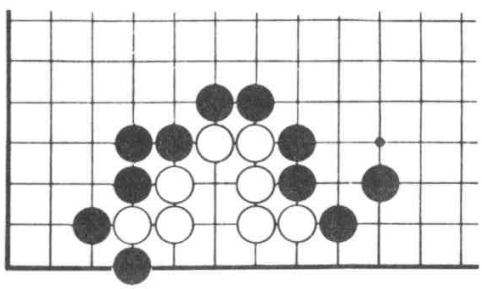
Comparing the situation after each of these sequences, we see that sequence (1) gives Black sente at the cost of 2 points plus the value of the opportunity at f. Thus Mitchell's sequence is better only if sente is worth less than about 5 points. Against this we must point out that Mitchell obtains one extra ko threat for Black, but it seems clear that Matsuda's sequence (1) is generally better.

Mitchell further claims that White a is not correct, and that he should play:

(3) White b, Black a, White d, (Black f)

Black f would not be played until the end of the game. Consequently, comparing this sequence with (1), we see that it is 2 points worse for White, and that the prospect of gains at f is much less. Also, comparing it with (2), the value to White is the same only if Black plays the move at f immediately. Under most situations, however, White would have given up sente for half a chance of gaining one point. Clearly, whatever the state of the game, White should play at a and not at b.

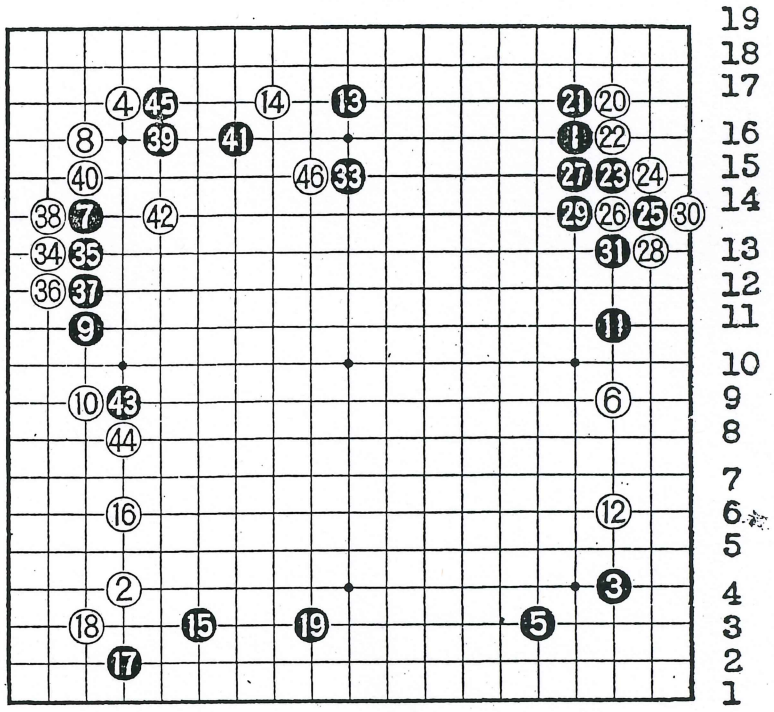
The confusion about this apparently simple situation has its roots in Matsuda's lack of comment. He simply gives the three moves, and we are left to work out for ourselves why each of these is best at that juncture, and why no further moves are appropriate; a classic example of oriental didactic method.



White to play and live
answer on page 12

T. Mark Hall has a series of names and addresses of persons who wish to learn go. Many of these are in areas not served by clubs at present. If any unattached members would wish to contact him, for names in their area, they are welcome to do so. His address is:
29 Cavendish Road, Clapham South, London, SW12 0BH.

HONINBO TITLE MATCH * 5th GAME *
TAKAGAWA W (add 4½ pts.)
SAKATA B



W (6) could also be played at R10, but Takagawa avoids the similar pattern with game #3 in this series.

B (7) is a corner approach often played to avoid a pincer attack.

W (10) was questionable. Since this play led to B (11) causing a simple mirror pattern. W should have played at R14, B O16, W S16, B R17, W Q12.

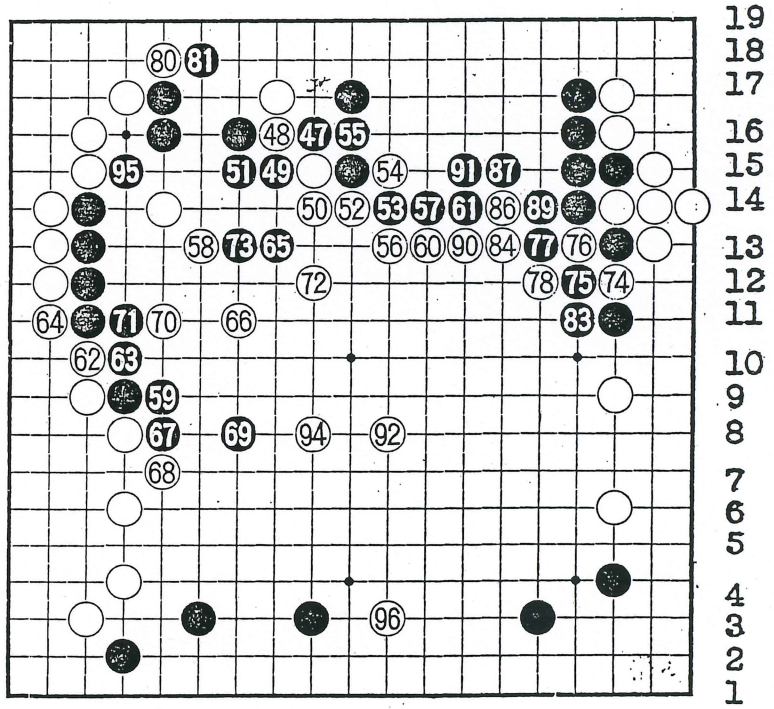
W (14) was wrong strategically. If an invasion at W (20) is to be made, W (14) would be better at G17. In this game, if W followed up at M17, B O17. And if W O17, B Q14. Both situations favor B.

W (32) fill. And after B (33), W's opening game must be judged poor.

W (40) avoids being hemmed in. If played normally at W E17, B F16, W F17, B G16.

B (41) at F14 is a safer variation.

W (46) no other choice. If W H16, B G15, W H15, B G14, and this is good for B. On the other hand to give up this one stone is too big.



B (47) played from H16 is bad because W J16, B J17, W K16, B L16, W L15, B M16, and W captures K14.

B (65) puts B in a better fighting position.

B (69) slack. Better at E11.

B (93) should be at J8. Since W (94) forces B to play B (95), this is a loss because B (95) gains no points.

W (96) is the last big play in the opening phase. Although W opened with a poor game, this brings the game to a close contest.

* B (79), W (82), B (85), W (88), and B (93) take the ko.

Since most masters games are alloted 10 hours each, the match is played over the course of two days with an adjournment in between. A sealed play is employed before adjournment. For example the sealed play for this game was B (97).

B (97) through B (109) is played as though dealing with delicate china (Sakata feared the cut at D14).

B (99) seems only to fortify W , but it promises a play at F12 to capture the two W stones.

W (106) is necessary because B threatens the combination of B C7, and a cut at B C4.

W (110) , taking the ko, was over emphasizing the value of this ko. Better at R18. As a result of this B got to play B (117) through B (121) and to pull ahead.

*B (113) and W (116) take ko.

B (25) weak play. Should be S9, which would increase the value of a turn at B S19 and also because W could at most get to play as strong as O3 if B (25) was not played. Even with the masters; one can play daringly with losing game but with a winning game, one can not help but tremble a little.

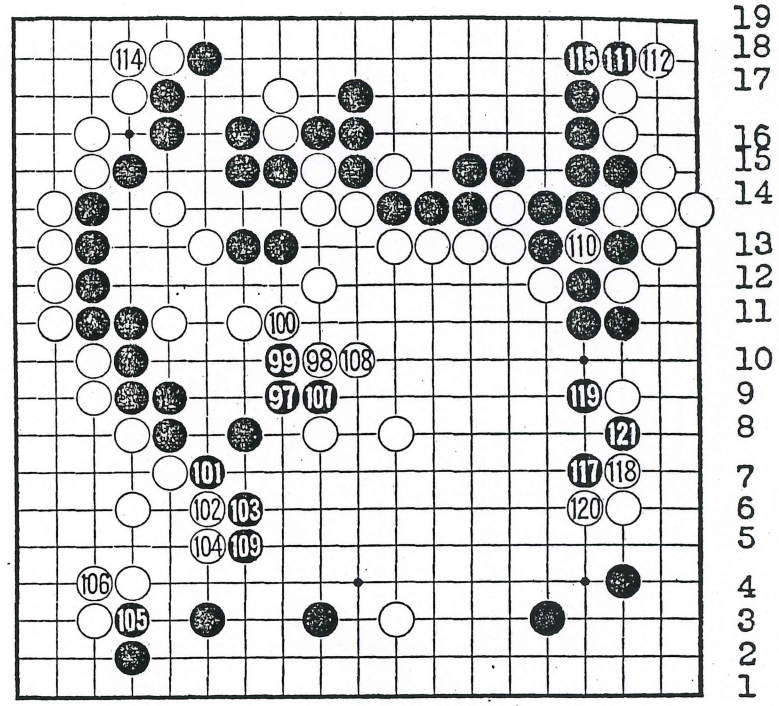
B (27) also had no immediate neccessity.

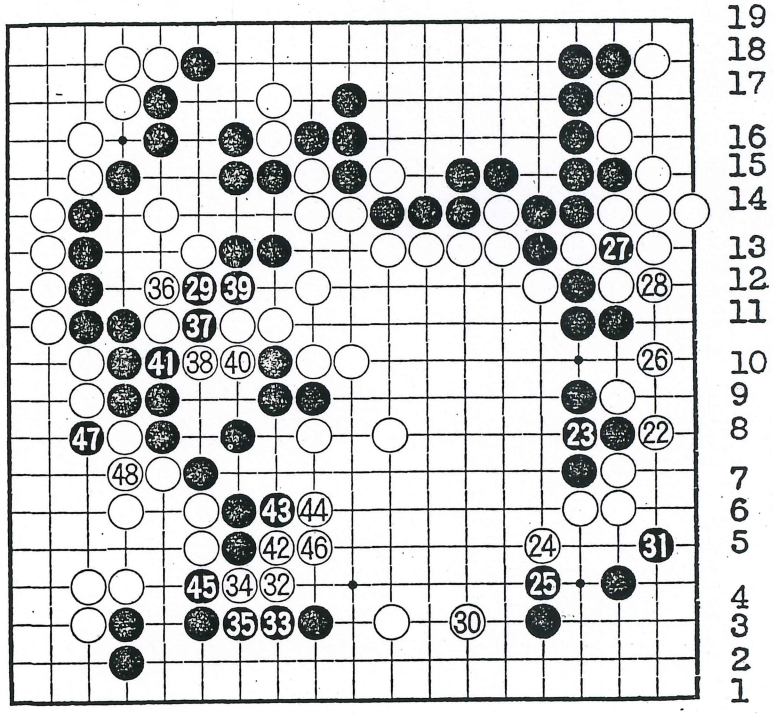
B (31) slack. Should have protected against W (32) threat and played at either B F4, J5 or K5.

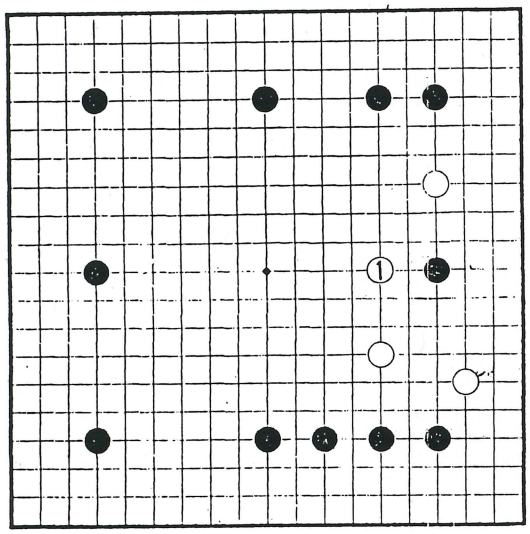
W (36) was faulty in sequence. Should be at F4 to connect.

B (45) bad. B H7, W J7, B H8 to make one eye was better. If instead of W J7, W played H8, B J7, W K8, B K6, W F4.

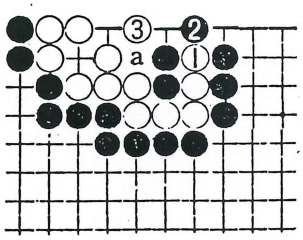
(conti. in the next letter)







B to play.
Do you remember the correct technique?



Solution

THE HONINBO TITLE MATCH * 5th GAME

W (62) is a poor play. This led to B (63) (69) forming a territory that eliminated the need to fill at Q13. It should either be at M10 or N10.

W (80) should be at N7.

B (95) at Q3 would be at least a point more for B.

B (97) had no urgency. Should be played at K4.

W (2) gives W a close edge.

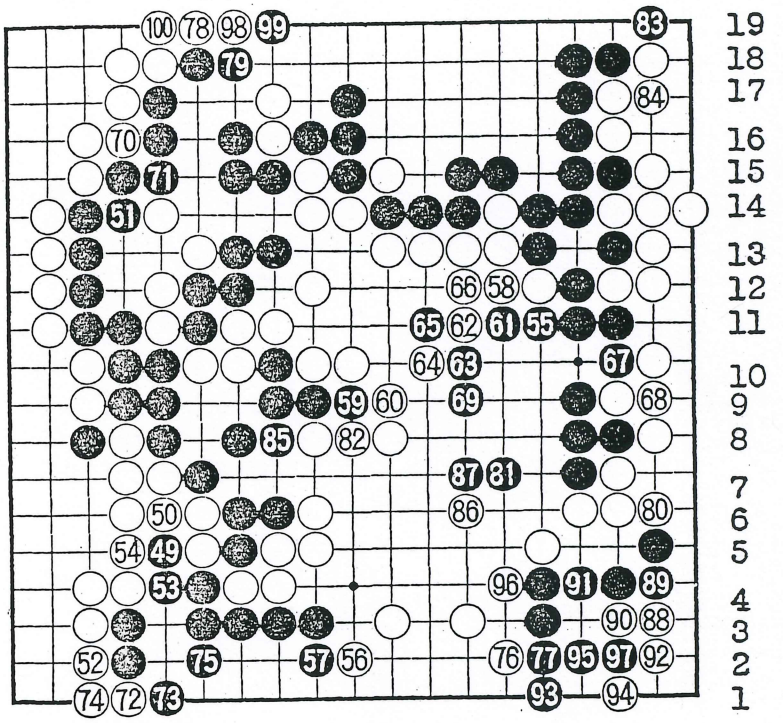
W (8) should have been at M5.

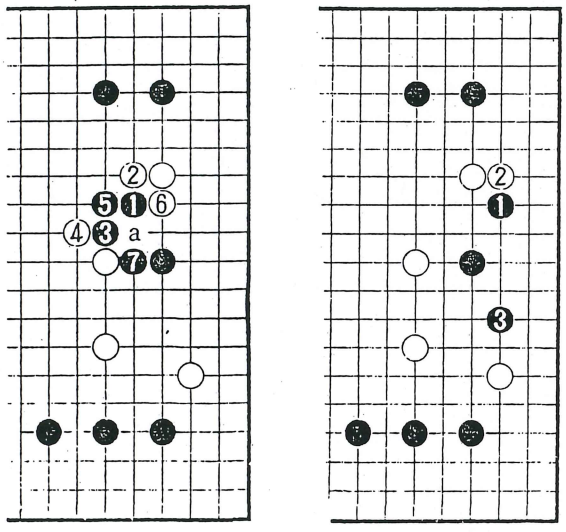
B (17) should be at H12.

W (18). If this play were at M8, B M7 fill and W H12, it would have given the edge to W.

*W (48) takes ko: W (50) fills ko.

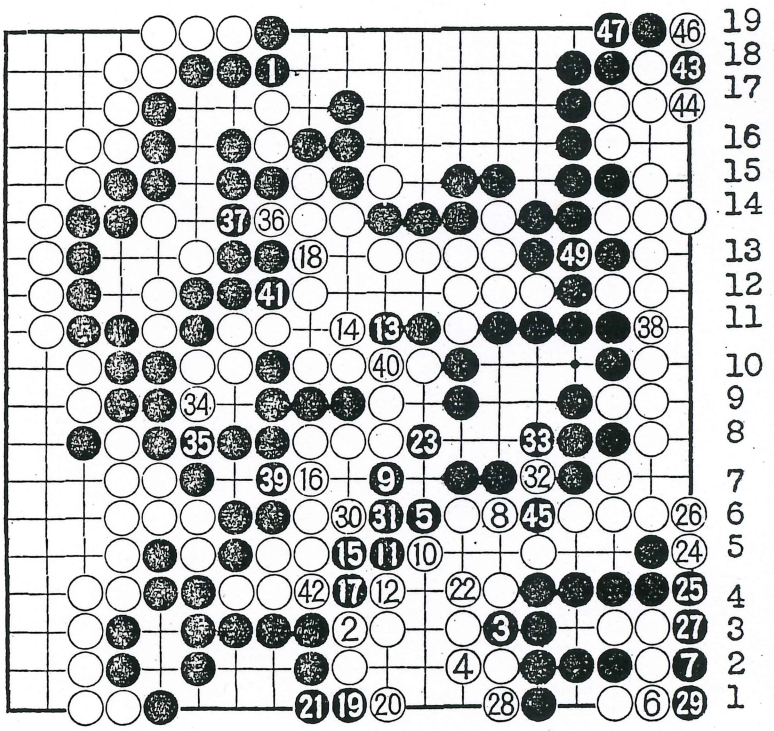
The game ends after B (251) with ½ point in favor of B. The score now being 4 - 1, Sakata wins the match series and is crowned the new champion and honinbo.





Dia. (1)

Dia. (2)



Dia. (1); B (3) is the odd formation that one must remember. Instead of B (1) another technique to get out would be to play at a .

Dia. (2); B (1) (3) type of defensive thinking is weak and a failure.

W has several standard attacks against the corner, if B plays elsewhere. B may leave the corner situation with impunity because there is no valid play to confine this group to the corner.

Dia. (1): For example, W(1)(3) is not valid.

Dia. (2): The correct sequence for B is very exacting. B(1) and a cut at B(3) is the first step. B(5)(7) is the crucial technique. W 8 only leads to a loss after B(15).

Dia. (3): B(3) is poor technique, since this play is not necessary to force a response at W(4). B(7) is a myoptic type of play typical of beginers. The end result after W(14), is bad for B.

Dia. (4): W(1)(3) is joseki. B(4) is a vital play. This pattern repeats itself constantly and therefore should be memorized.

Dia.(5): If W(2) plays into the corner, B(3)(5) is correct and in proper sequence. If W protects at(6), B should attack B(7)(9) and return to stabilize the corner with B(11).

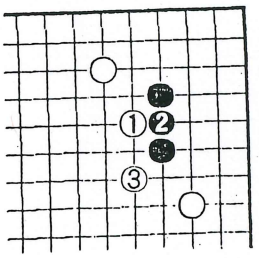
Dia. (6): B(4) is poor because it allows W(5), an ideal structure for W. If it was important to make this group safe, B(4) through B 8 is acceptable. But one can not help using the label, timid!

Dia. (7): W(1) is a valid play. The important thing for B is to move towards the center and thereby dividing W's forces. B(2) is the strongest technique. W(3) at B(4) is bad because B plays one above B(4), W cuts one above B(2), B plays above it and if W extends, continues pushing and captures the isolated W stone above it.

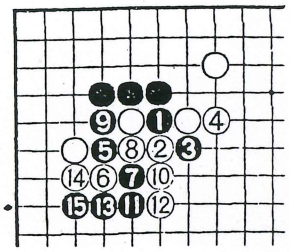
Dia. (8): B(2)(4) is less complicated. After W(5), B plays left of W(5) to make the corner safe.

Dia. (9): B(2) is wrong. It lacks punch against either W forces.

Dia. (10): B(1)(3) is the worst. This completely negates the aggressive intent of the one skip response. If a defensive line is going to be taken, one should start with one of the knight's responses and close the corner. B 1 3 is still left with a weakness of an invasion at a .



Dia. (1)



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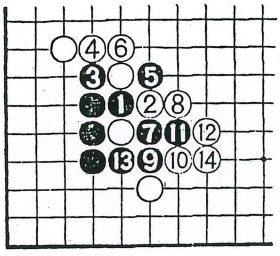

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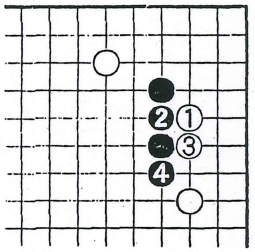

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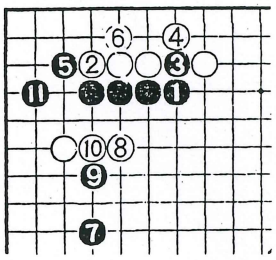

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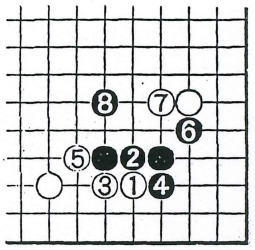

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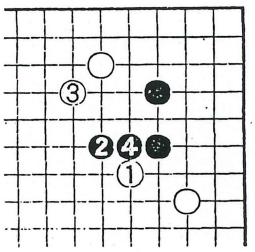

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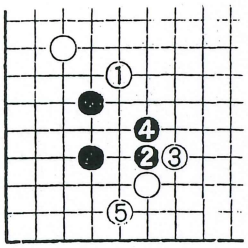

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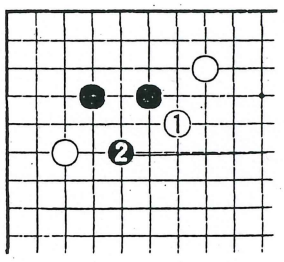

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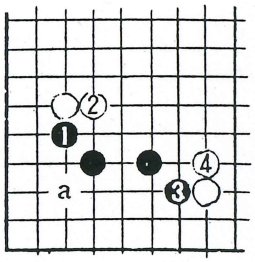
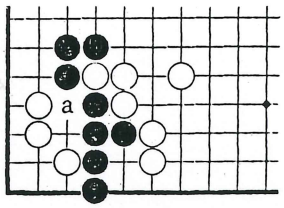
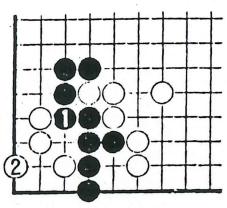


Dia. (10)

B to play and kill the corner W group. B has a weak point at a . But if B plays (1), W simply plays W(2) and lives. Can you solve this rather difficult one?





Dia.(1): The exchange (B and W triangle stones) does not mean that the corner is safe from invasion. W(1) is valid. B's intent in making the exchange was to make W "heavy" before attacking. Since one stone can be sacrificed readily, it is "light"; while two stones become "heavy" because there would be a reluctance now to sacrifice.

Dia.(2): W(1) is a type of play often played to see how B will respond before taking a definite strategy. Directly, this prevents B from solidifying this corner. B has two major responses. a is safe and defensive. b is aggressive.

Dia.(3): B(2) is the correct choice. A play to separate W(1) lacks meaning because after W 1 lives, B has no effective attack against the strong W group on the right. B(4) through B(8) is joseki.

Dia.(4): B(4) is even more appropiate when W has B in a pincer attack and the safety of the B group is of the prime importance.

Dia.(5): B(4) joseki is even more apt when B has a stone in the direction of a and also wish to maintain a future attack against the stones marked with triangles.

Dia.(6): The weakness of this structure is that W could immediately get in W(1)(3) or play at a , threatening to pull out at B(2).

Dia.(7): As an end game play B(1) is excellent. B(3) is sente.

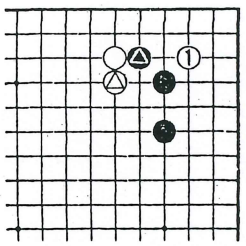
Dia.(8): B(1) is a standard attack. W(2) tests B's response. B(3)(5) bad choice. W(8)(10) nullifies the original B(1) pincer.

Dia.(9): B(1) variation only leads to a big loss in corner.

Dia.(10): Even if W(8) simply captures, this W group is too stable to continue attacking. Therefore B(3)(5) were faulty.

D Dia.(11): B(2)(4) technique leaves a future attack against the W stones and when there is a B (triangle) pincer stone, the effectiveness is increased.

Dia.(12): If W neglects the situation, B(1) is severe. W loses a stable base and would be subject to continued attacks.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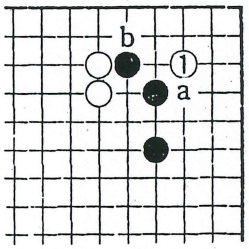

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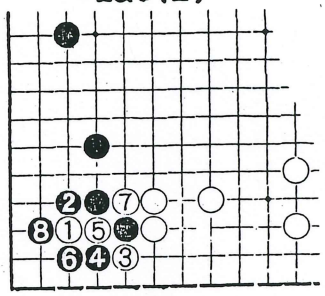
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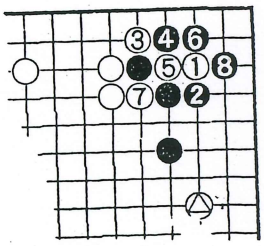
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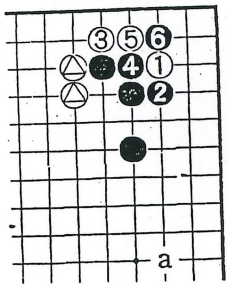

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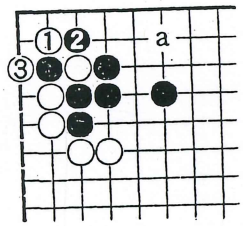

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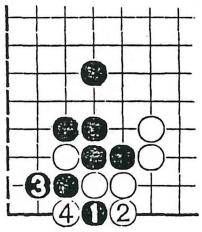
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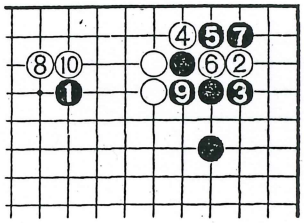
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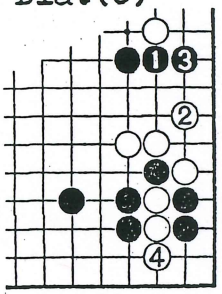
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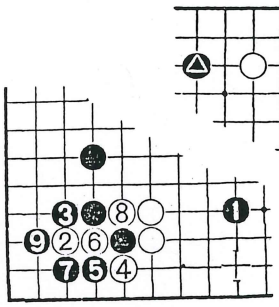
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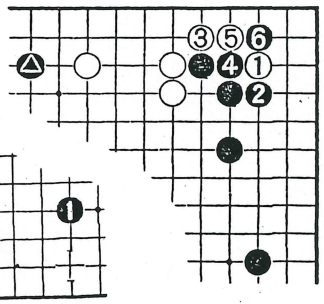
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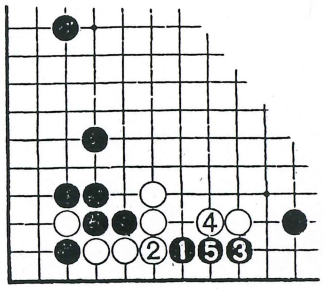
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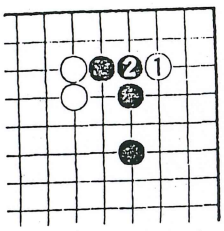

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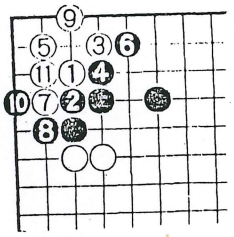

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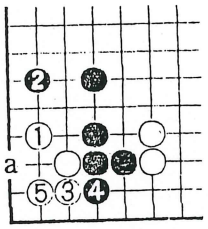

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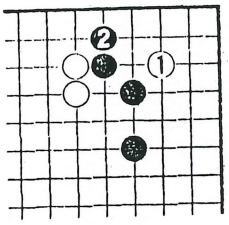

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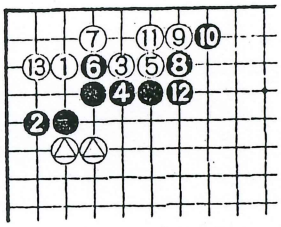


Dia.(17)

Dia.(13): Although B ② looks awkward, it is a strong play.

Dia.(14): W ③ makes this group safe. B ④ is forcing. W manages to live with gote (losing the initiative), but weakens the two W outside stones.

Dia.(15): B ② can also be played. This play leaves a threat against the corner at a It does not work immediately.

Dia.(16): B ① strongly separates W .

Dia.(17): W ③ is the usual follow-up after B ② . B ⑧ ⑩ is an apt use of the double turn technique. W ⑬ is correct.

Dia.(18): If W ⑬ of Dia.(17) is neglected B ① ③ forces W with sente, down to two points. B ③ can also be played at a .

Dia.(19): W ⑨ variation. The sequence through B ⑭ is joseki. B ⑭ is in good form.

Dia.(20): W ① leaves unpleasent future repercussion. B could later play a , W b and B c , to either harass the two W stones on the outside or threaten to play at d which kills the corner. Therefore W ① is wrong, although the immediate gain is greater.

Dia.(21): B ⑩ variation. The emphasis here is on immediate gain rather than outside "influence" for future gain.

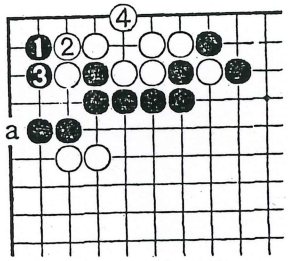
Dia.(22): B ⑧ questionable. B ⑫ is gote.

Dia. (23): W ③ variation is unusual. This choice was made because B's extension to the side (triangle stone) is held back one space.

Dia.(24): This situation has the added B and W triangle stones. W ⑤ , B ⑥ , correct. W has no immediate graceful way of saving the two W stones.

Dia.(25): B ② variation is chosen when B 6 turn is intended. W ③ is the correct response against B ② . B ④ is standard play.

Dia.(26): B ④ ⑥ variation.



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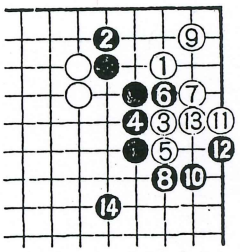

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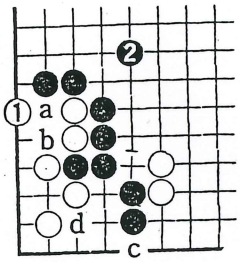

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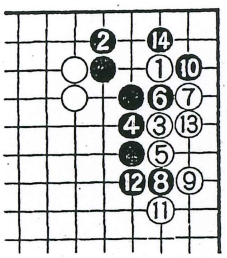

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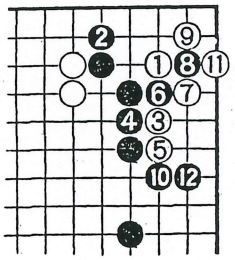

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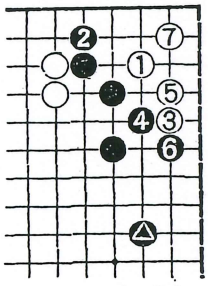

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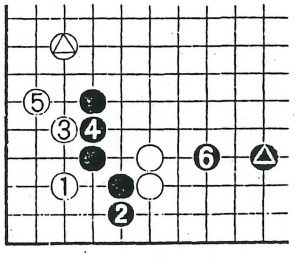

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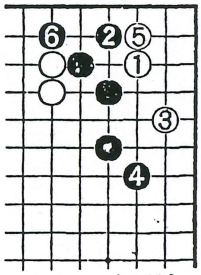
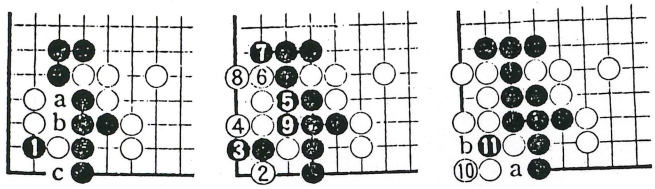


Dia.(25)

Solution to problem:



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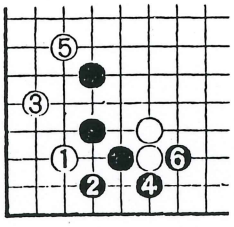
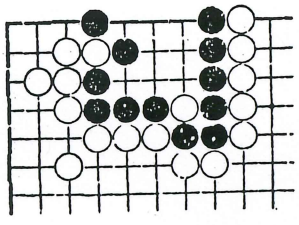
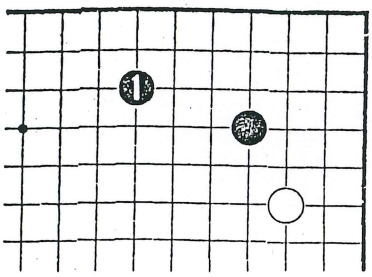


W to play...





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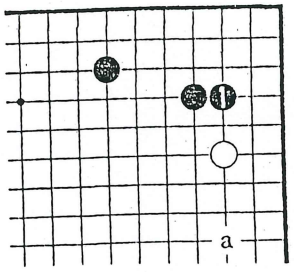

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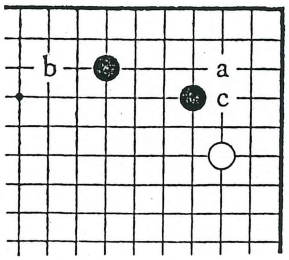
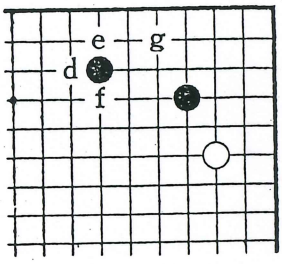


Dia.(3)



Dia.(4)

The Big Knight's Response

Dia.(1): B① is most widely used in handicap games. Essentially defensive.

Dia.(2): B① logical follow-up. The pincer from the direction of a would be inconsistent with defense.

Dia.(3): The major W's attack are a , b , and c .

Dia.(4): There are several unorthodox attacks like d , e , f and g , which would be taken up in the future.

Dia.(5): Joseki. W① invaision into the 3-3 point is the most direct counter against B's intent to primarily defend the corner. B② is a must. W③ ⑤ sequence is correct. W lives in the corner with sente but B's outside "influence" is made stronger, therefore the exchange is even.

Dia.(6): W① is questionable. B② forces W to run on the second line, which is bad. It is even conceivable for B④ to be strongly played at one intersection left. If B② at W③ it allows W to get back to the trunk line.

Dia.(7): W⑤, variation. W's intent is to tempt B into playing at a .

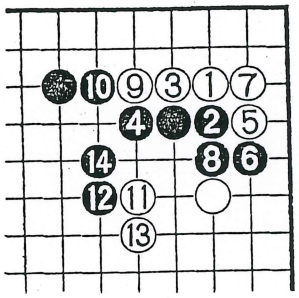
Dia.(8): B①, correct. The end result favors B because, although W has increased its gain in the corner slightly, B has porpotionately doubled its gain in outside strength.

Dia.(9): While B② can not be considered wrong, this leads to complications after a cut at W⑨.

Dia.(10): B④ is weak. After W⑤, the exchange favors W .

Dia.(11): B②, correct. After W③ cut, B④ and ⑥ make both B groups safe while W is left with an unresolved center group.

Dia.(12): B② is the correct tesuji or technique. W⑤ is form.



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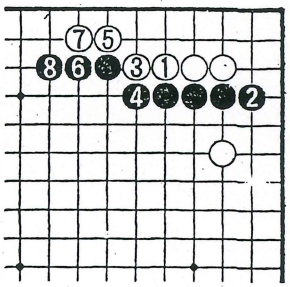

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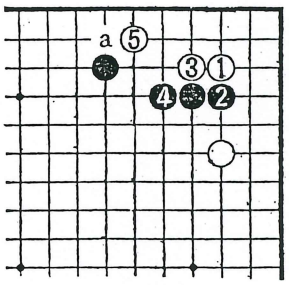

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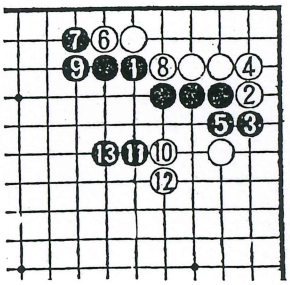

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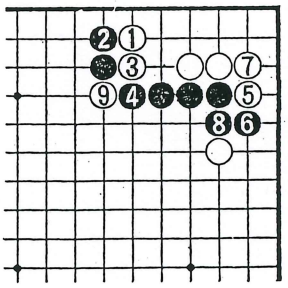

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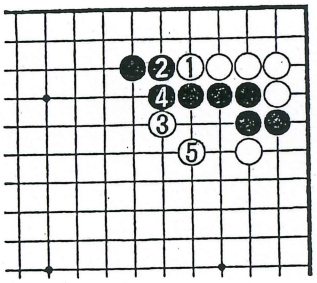

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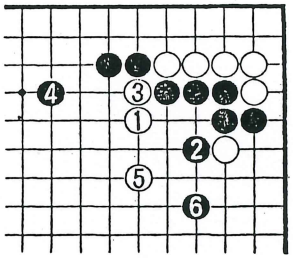

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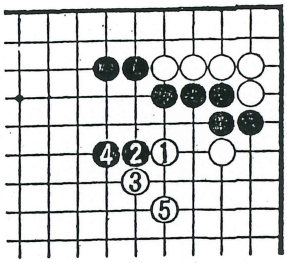

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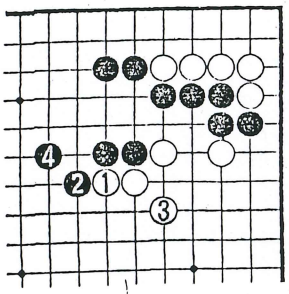

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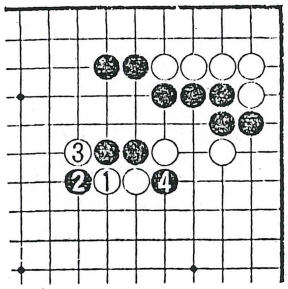

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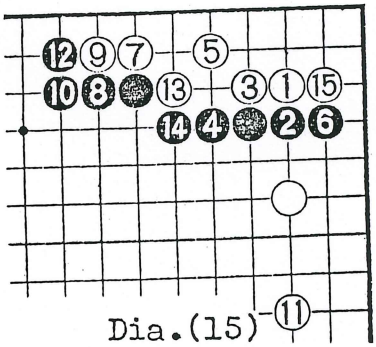

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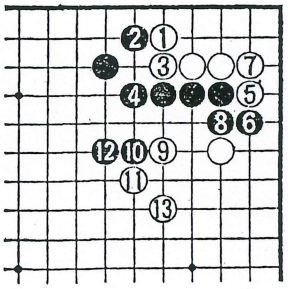


Dia.(16)

Dia.(13): W①③ is played to gain sente. But B's structure is very good.

Dia.(14): W③ is an over play that should be reprimanded by a counter cut at B④. If B prefers a safe line, B② must be restrained to the W③ point.

Dia.(15): Joseki. Although W⑤ is a type of technique, B⑥ is the strongest line and the end result favors B.

Dia.(16): B② response is what W had hoped for. End result favors W.

Dia.(17): W③ response against B② is out of the question. W's corner is structurally poor, therefore bad.

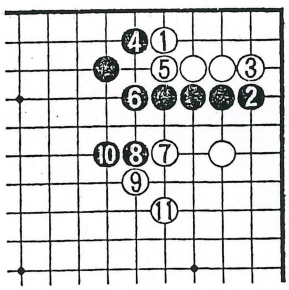
Dia.(18): B① can force the corner into seki (impasse). Therefore W ends up with no points in the corner. W④ is tesuji (key play). If B had played at⑥ instead of⑤, W plays at⑤, giving up two stones and lives.

Dia.(19): B① variation is played to take away W's corner territory. The effectiveness of this choice would depend on the surrounding situation.

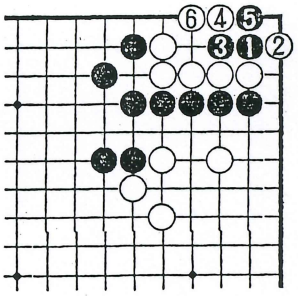
Dia.(20): W③⑤ joseki is not often used. Since W⑦ lacks punch, B can be perfectly happy with the good form at ⑧. As a variation, B④ can be played at a and allow W to connect.

Dia.(21): B① is also a good variation. B⑤ can even consider a. W's② ④ position is low.

Dia.(22): W① pincer. B② can be considered automatic. For example, to consider B④ instead of B② is utterly wrong. W③ has many choices. B④ now completes the corner.



Dia.(17)



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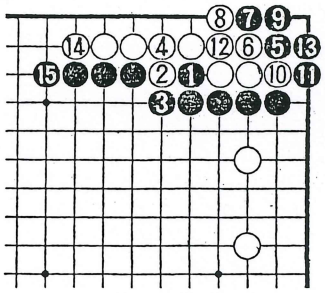
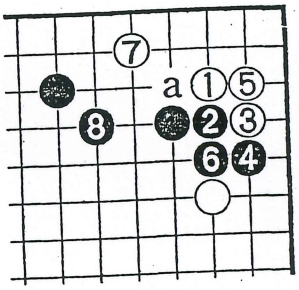


Dia.(19)



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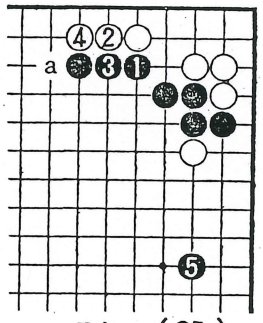

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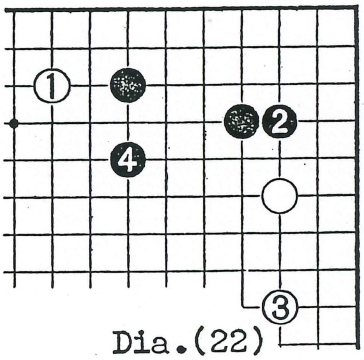


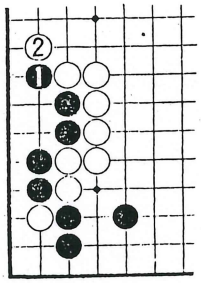
Dia.(22)

Problem (1): After making B①, W② exchange, B leaves the situation. A common fault with beginers. W's best play is.....?

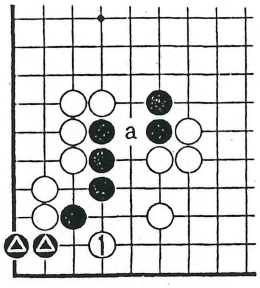
Problem(2): B two stones are threatened to be cut off. There is also the cut at a. What can B do .....?

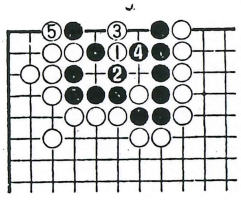
Solution to problem.....

Prob.(1)



Prob.(2)





HONINBO JOWA (White) vs AKABOSHI INTETSU (Black)

"Jowa could see 150 plays ahead" is an expression used for the 12th Honinbo. Jowa's Go represents the ultimate in strength. He defended his position as meijin (champion), as a ruthless strategist and a fighter, both over the Go board and off it.

Jowa became a shodan at the not too unusual age of 16. At 33 he took over the revered family name of Honinbo and became meijin at the age of 43. This was accomplished unsqeamishly through dextrous political maneuvering. His most feared rival Senchi of the House of Yasui, was fortunately, for Jowa, past his prime. His other rival, Inseki of the House of Inouye, finally succeeded in arranging a title match for his prodigy Intetsu. Jowa had twice previously played with Intetsu in informal games and knew that he had an adversary to reckon with. Both games favored Intetsu and both games were left adjourned by Jowa.

In this tragic match game, the 26 years old Intetsu shows little of his reknowned brilliance. After four adjournments, Jowa won. Soon after losing this match, Intetsu threw up blood and died.

W (12) launches the difficult line known "with a hundred variations".

B (23) through B (27) was the most popular variation of that time.

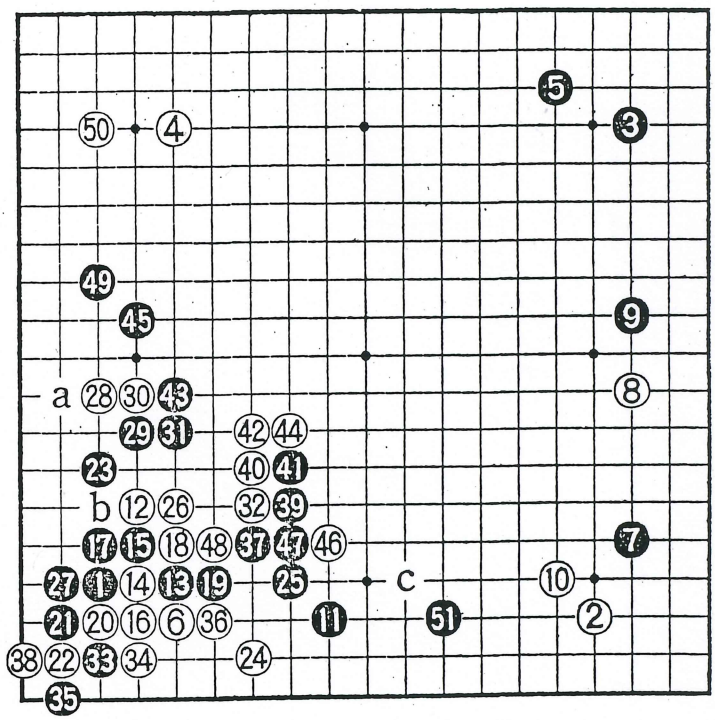
B (33) (35) was a line secretly analyzed by the House of Yasui. Since W (36) at W (38) would mean that B plays at (36) which is good for B , and if W (36) and (38) , B gets to play B (39) (41) favoring B . Jowa had secretly learned about this line of play. But apparently, he felt that the good form at W (38) would off set the disadvantage of allowing B (39) (41) .

W 44 nevertheless, led to B (45) and a trmendous loss. Shuwa recomends the line at a instead of W (44) .

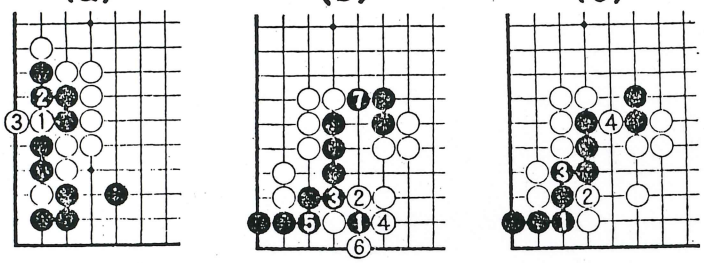
W (48) is necessary before a could be played to either threaten the cut at b or a jump out at B (49) .

B (49) completes the capture. B is definitely ahead at this point.

W (50) at c , attacking the B group may be better, but it is hard to say.



(a) (b) (c)



SOLUTION TO PREVIOUS PROBLEMS:

(a) Since B can not press from either side, W wins.

(b) B (1) is the smart sacrifice play. B manages to connect both weaknesses.

(c) If B simply connects, W (2) (4) kills the large B group.

B(57) is the first error, perhaps made under the psychological pressure. It should have been at a , threatening either b or (58) .

B(59) in exchange for W(60) is questionable because W need not worry about this group of stones any more.

B(61) should play at c , especially since B(61) became less important after B(59) was played.

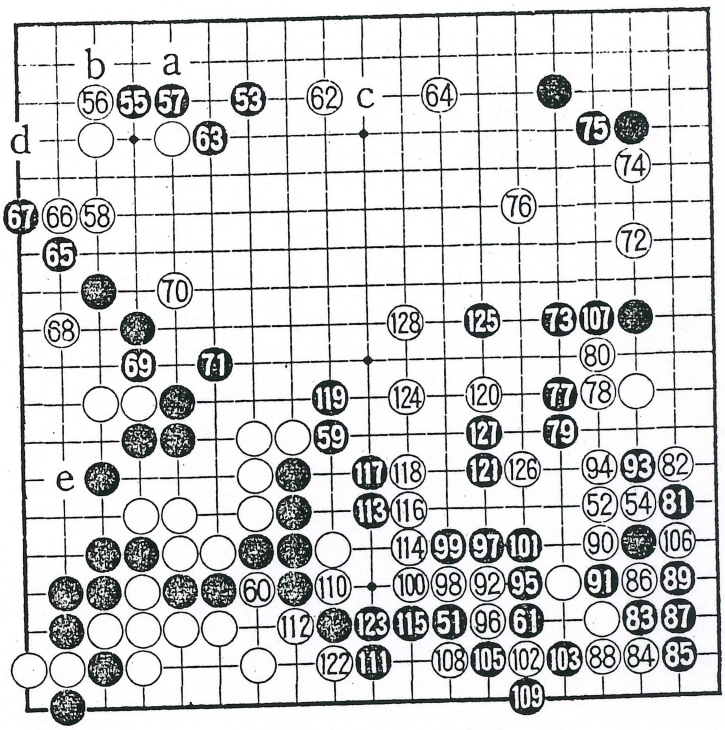
B(65) (67) also dubious. Jumping out at(73) was of immediate importance.

W(68) brilliant! Since W threatens to live by playing at e , B(69) is necessary. W(70) also forces a response. The original B threat at d , is now an end game play.

The tactical fight following W(80) is frightening.

If B had completed the capture at (114) instead of at B(107) , it would still have been a contest.

After W(108)(110) revives this W group, the game is over. W(104) takes ko.



8 STONE HANDICAP GAME

W(1),(3),(5), is a standard W attack against 4 or more handicap stones. B(6) is a valid line of play. The important follow up in this variation is B(8) through (14) and to allow W to sever off the B(6) stone. B now, not only has the center stone pulled out safely, but exerts strong pressure against the W(3)(5) stones. If W plays a instead of W(7) , B plays b , W c , B d , and the exchange favors B .

B(16) correctly fortifies the corner, respecting the strong wall W(7) to(13) .

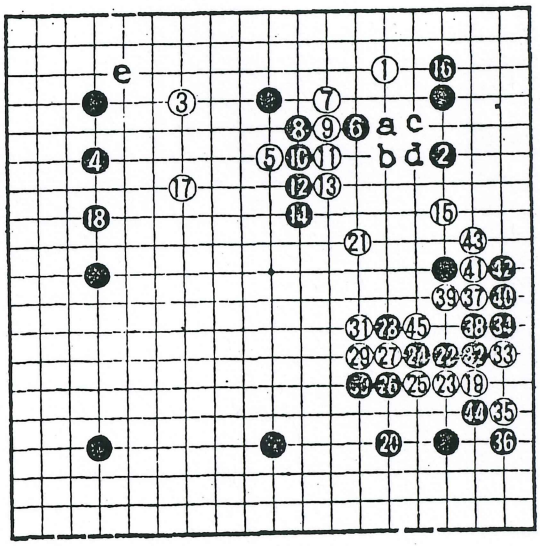
B(18) correct. Notice that B plays on the fourth line, although it seems tempting to play to the right on the fifth line and take a bigger portion of the side.

B(22) initiates a strong line of attack.

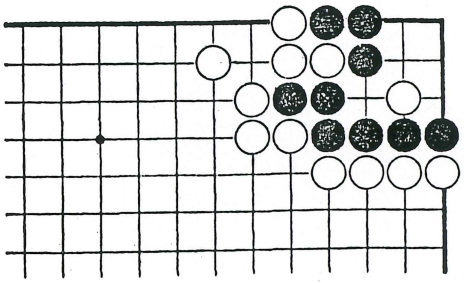
After B(32) , W stones are dead.

W(37) gives B the most difficult time to accomplish the coup de grace against the squirming W stones. B(44) ends it.

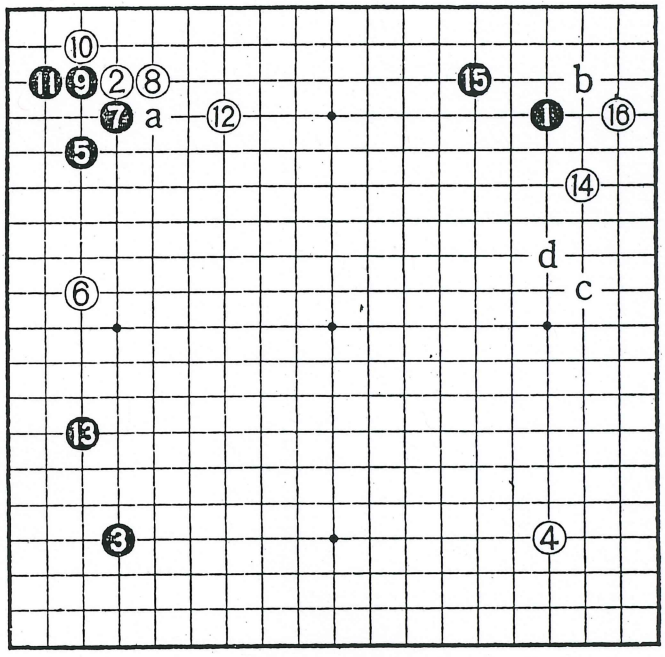
The upper left corner should be followed up by B with a quiet play at e , which establishes the corner and also takes away the base of the W(3) stone.



PROBLEM: B to play and live.



THE 1961 MEIJIN TOURNAMENT: HASHIMOTO (W) vs TAKAGAWA (B) giving 5 points



This tournament was freshly inaugurated this year and is destined to be one of the major tournaments of the year. The title of meijin in the old, classic sense implies not only being the top Go player in strength, but a fine, revered person.

Takagawa, 9th degree, has been the Honinbo title holder for 9 consecutive years. In his late 40's, he is probably in his prime or as he himself puts it, on the down grade. On the other hand, Hashimoto (Shoji, not to be confused with the older 9th degree master Hashimoto, Utaro) is in his 20's and represents the in-coming young masters. He is the youngest of the 9th degree masters. This match offers an excellent contrast in age and style of play. The grand big game of Takagawa against the precision of Hashimoto, the cool technician.

B(1)(3) is called the Cross opening.

B(7) is played to avoid the following sequence: if B(7) played normally at B(9), W(10), B(7) and W turns at B(11).

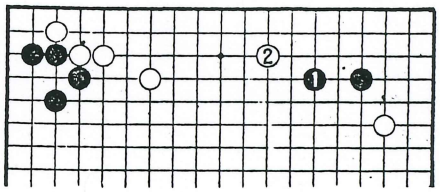
If W(8) chose to play at B(9), B plays at W(8) and this leads to a difficult variation after W cuts at a.

B(13) could also be played left of B(15), the big knight's position.

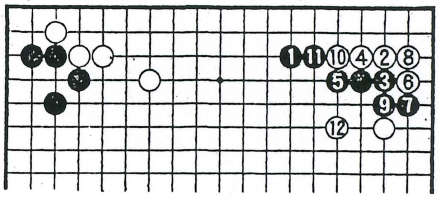
Dia.1: If B(1), W will play a full extension and a pincer at W(2).

Dia.2: If B's response is the big knight's play, W would invade immediately into the corner.

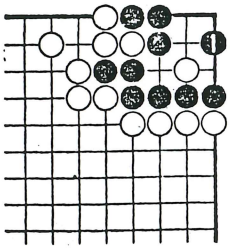
W(16) intends to follow-up at c or d, after B b response.



Dia. 1

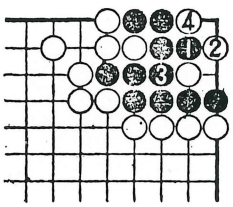


Dia. 2

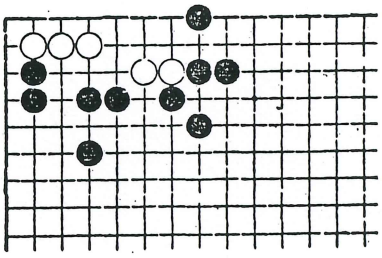


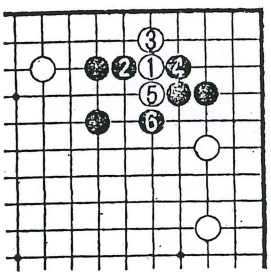
..... B(1) is the correct solution

B(1) leads to a ko fight after W(2).....

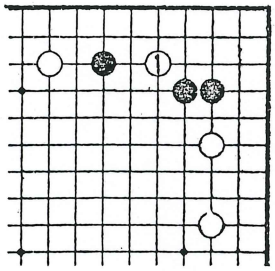


W to play for a ko ...

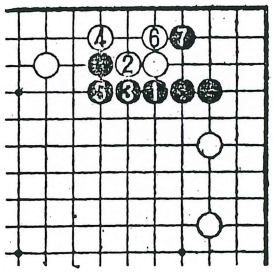




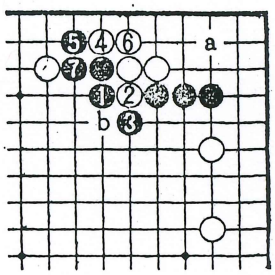
Dia. 23



Dia. 24



Dia. 25



Dia. 26

THE BIG KNIGHT'S RESPONSE (CONTI-)

Dia.23: W(1) is not valid. B(2) is the play that kills the W(1) invaision.

Dia.24: B may leave this situation if B is prepared for W(1).

Dia.25: B(1) is a must. B(3) is a simple, safe line but lacks punch.

Dia.26: B(1), preventing W from connecting, is the strongest line. It has many variation and is complex. W (2) through B(7) is natural. The major choice for W now is either a or b.

Dia.27: If W(1) is chosen, after the play through B(6), it looks good for W. But actually it is not so. B's structure is extremely solid and there is still a play against the W corner.

Dia.28: B(1) is the play. If W(2), B(3) leads into a ko fight for the corner. Even if W(6) takes at a, B(9), W(6), B(7), and it is still a ko.

Dia.29: Therefore, it is likely W (2) will follow B(1). And after B(3), W(4) to live, B can later play a, W b, B c and B has more points than W as far as this corner is concerned.

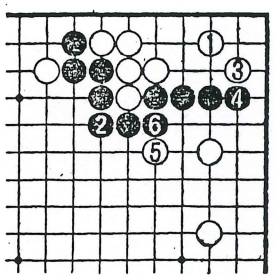
Dia.30: If W cuts at (1), B(2) is good. W is forced to live at (3) and the exchange through B(10) is normal. The B group on the right need no fear as long as there remains the ko threat to kill the W corner group. In fact, the burden falls more heavily on the W(1)(9) stones to find a resolution.

Dia.31: B(2)(4) captures W but this is a poor solution.

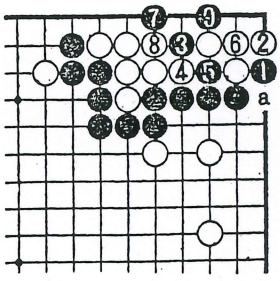
Dia.32: W(1) through (7) sacrifices to gain a tremendous outside wall of influence. W is good.

Dia.33: W(1)(3) line can be played.

Dia.34: W(2)(4) completes the safety of this group, but B can gain ample satisfaction from this exchange.



Dia. 27



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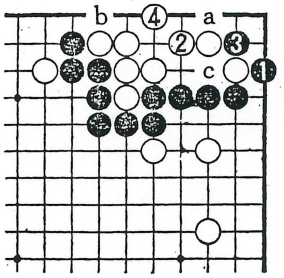
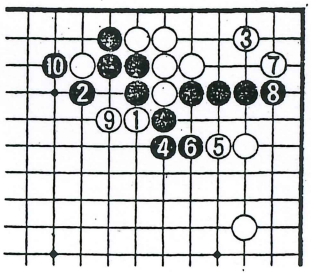
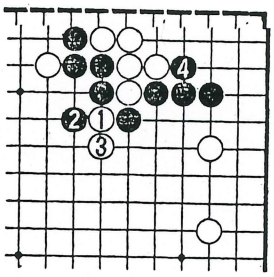


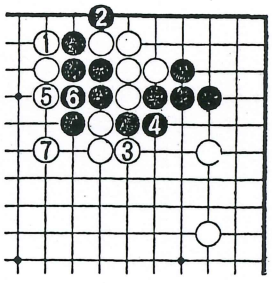
Dia. 29



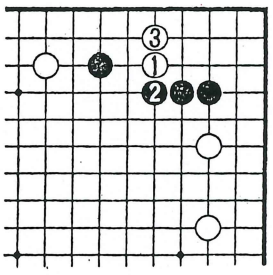
Dia. 30



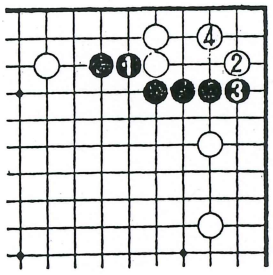
Dia. 31



Dia. 32



Dia. 33



Dia. 34

HASHIMOTO S. (W) vs TAKAGAWA (B)

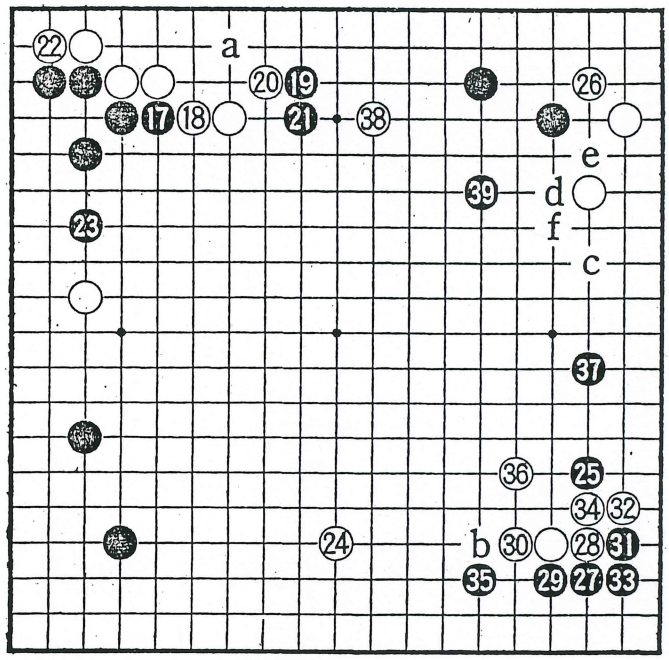
B(17) is played now because in the future W might not respond at (18). It could possibly be at a .

W(20) is a type of play which ordinarily one would be reluctant to play in exchange for B(21).

W(24) is the big play at this time. In addition, if B plays the pincer, as in Dia. 3, it serves to prevent the ladder if B cuts at a .

If W(26) is played in the usual response, at b, B at (31), W at (27), B at (37). Or, after W at b, B at c, W at (26), B at d, W at e, B at f . Or, after W at b, B at c, W at right of B(39), B at left of B(37).

W(36) normally played right of W (36), but that would increase the value of a B's push at b .



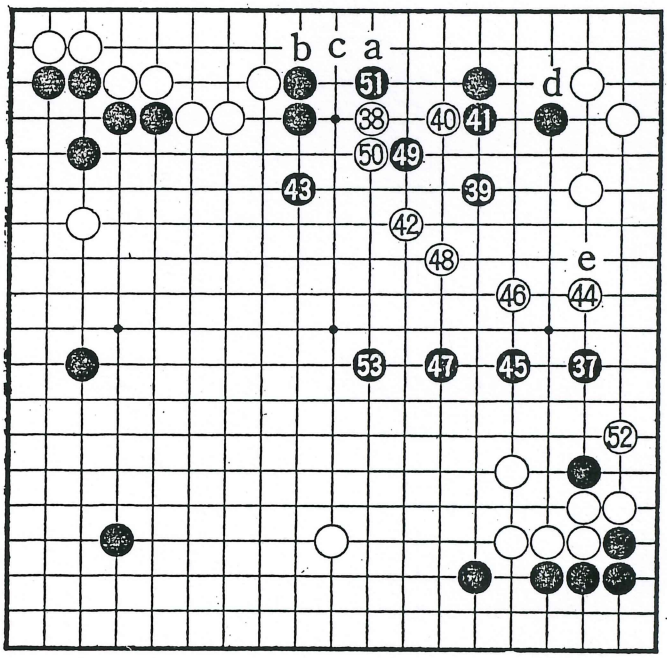
B(39) could have played at a to connect. This play is not only docile, but since it leaves the possibility of W plays at either b or c, the structure is unpleasant.

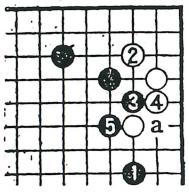
W(40) in exchange for B(41) is a difficult decision because it affects the relationship at d .

B(49)(51) combination is elegant. Dia. 4: If W tries to force a separation by W(1) and (3), B(2)(4) now threatens to either cut off the W group at a or b .

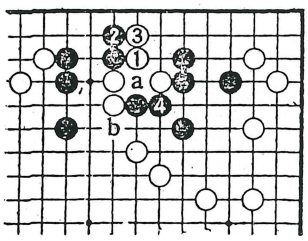
W(52) is the vital point in this structure. If W(52) was played at (53) B plays one point below (52) and lives easily.

B(53) is now necessary.



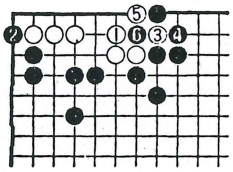


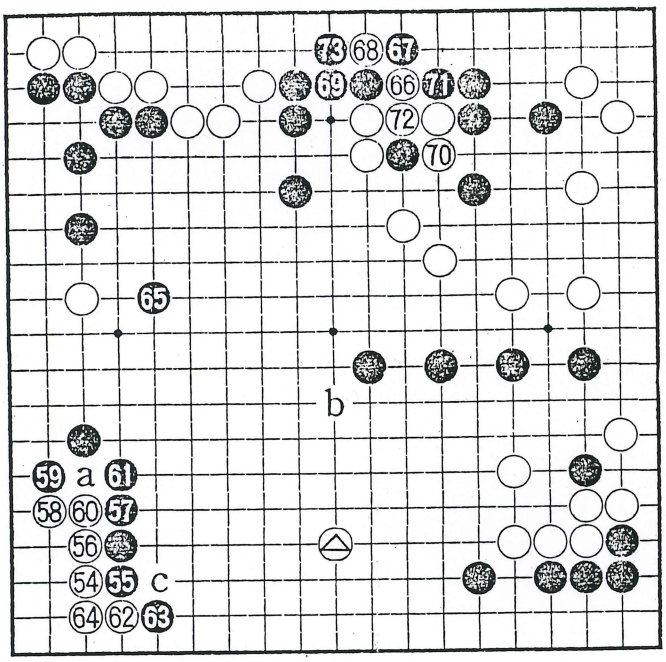
Dia. 3

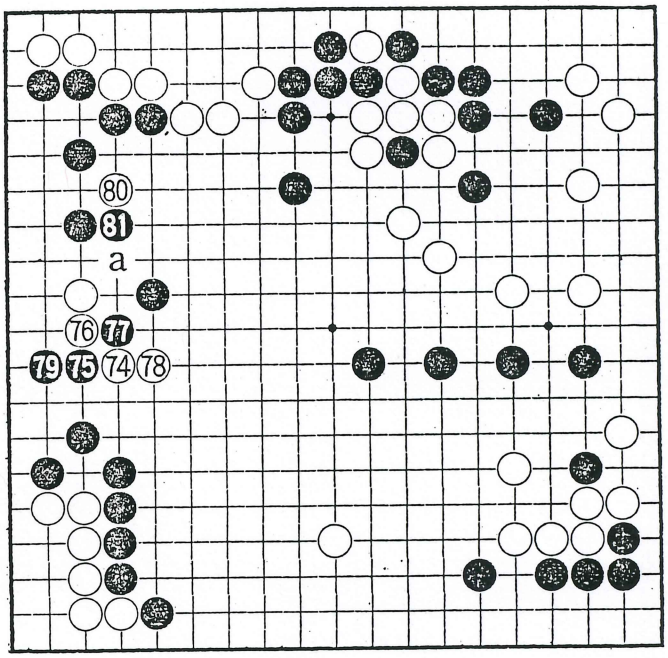


Dia. 4

SOLUTION: W(1) is good. After B(2), W(3)(5)for a ko. If W(1) at B(2), B at left of (5) to kill.







B(57) is ordinarily played as in Dia. 5. But in this case W would strongly fight with a ko at (6)(8). And since the ko threat at W(12)(14) is too big, B(1) is an over play. If B responds to the ko threat at W(12), B can not hope to win the ko fight. If B plays according to Dia. 6, W(2)(4) is very troublesome. B(57) could not be played at (64) because of the W stone at the star point (a triangle marks the stone). B's wall built in the process could not be substantially developed.

B(61) at a would leave a future weakness of a cut at the (61) point.

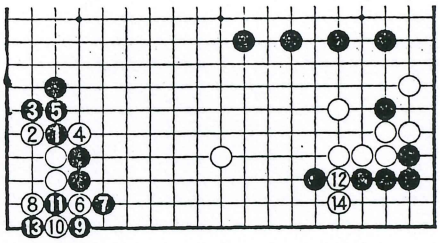
W(66)(68) gains a more solid structure at (70)

W(74) is a necessary attempt to escape because the game is over if B retains all of the side.

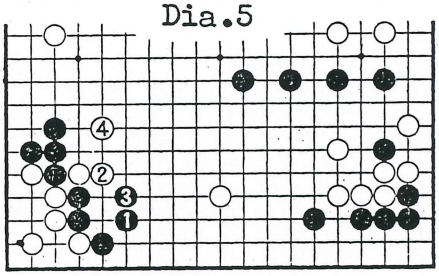
B(75) avoided Dia. 7 because if W lives, it is bad for B.

B(75)(77) was a bad line of play. Dia. 8: B(1) the knight's play was the best. If W(2) is played at a, now B at (2) would be very severe.

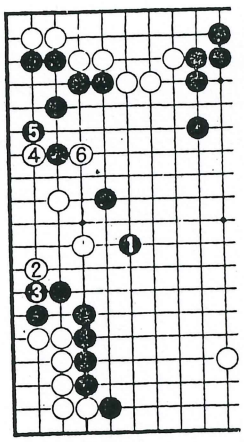
W(80) is an unexpected line of play.



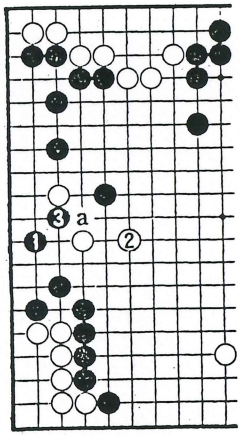
Dia.5



Dia.6

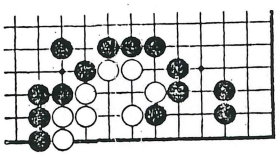


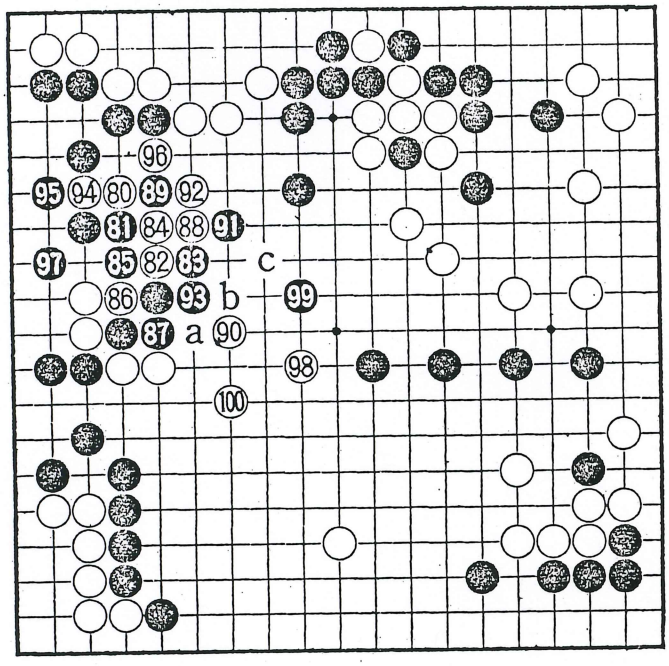
Dia. 7

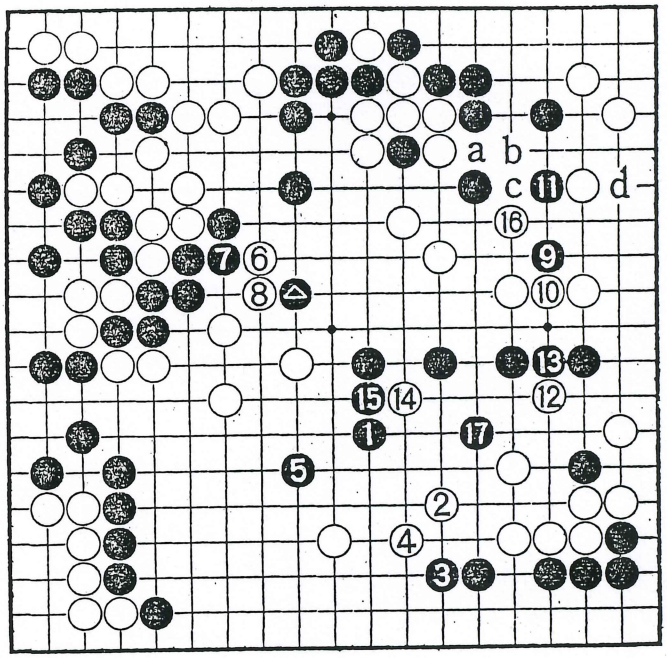


Dia. 8

B to play and ko.....







B(81) at(85)although the form is poor, would have eliminated any play to save the two W stones.

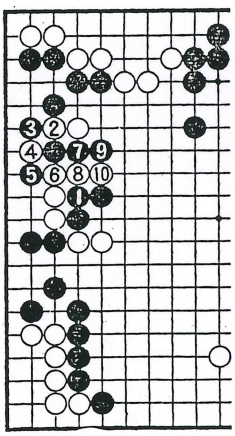
Dia. 9 is the line W threatened with W(80).

Dia. 10: B(1) is good. After B(11), if W a, B b and vice versa.

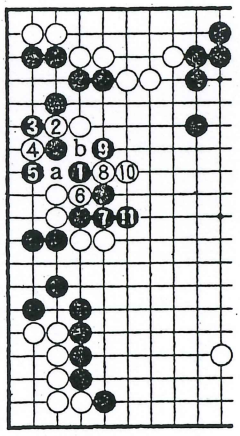
If W(84) cuts at (93), B a, W at (87), B b, W at (86), and this exchange favors B because the one stone capture gives B's structure solidity.

Through B(97), this exchange favors W.

B(99) lacks precision. B at c is correct.



Dia. 9



Dia. 10

* B(101) - B(117)

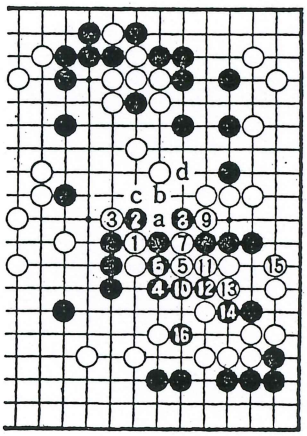
B(1) is forced to defend this group. The situation has been reversed. On the left side B was in the position for attacking.

W(2)(4) strengthens its own group while attacking.

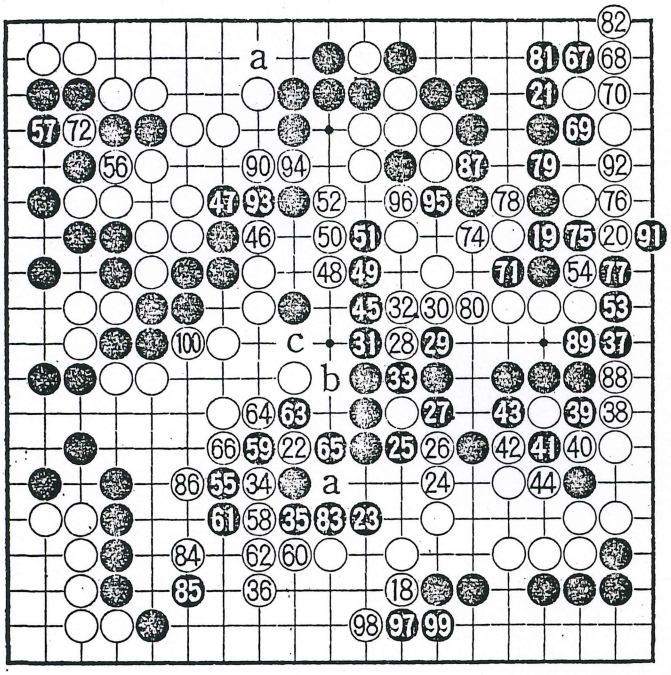
If B(5) was played at (6), W would play at (5). As it turned out B(99) marked by triangle, is clearly bad.

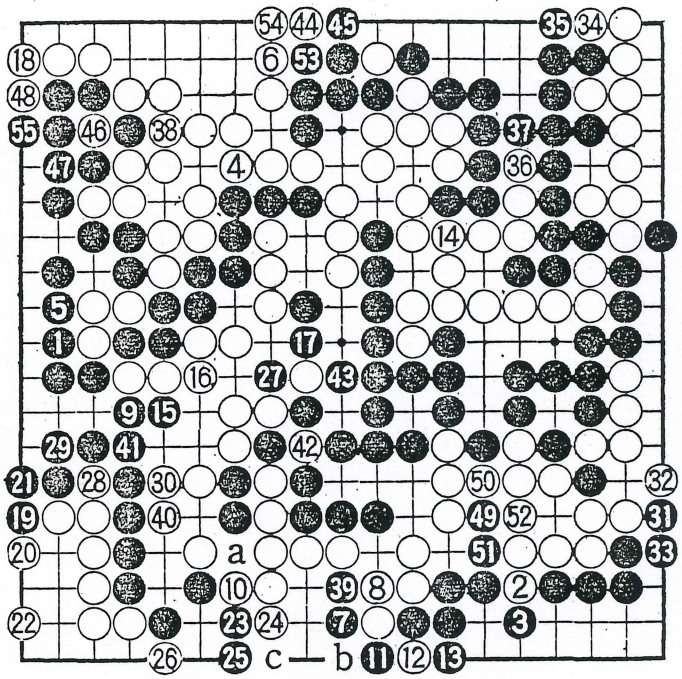
B(9)(11) defends against W a, B b, W c cut, and at the same time threatens a play at d.

W(16) is preparatory to a cut. A direct cut as in Dia. 11 would not work. If W forcibly tries to cut off the three B stones by (5)(7) line of play, B(16) cut-off play would win for B. And if W(3) was played at a, B b, W at (8), B c fill and the play to cut off at d becomes a real threat against W.

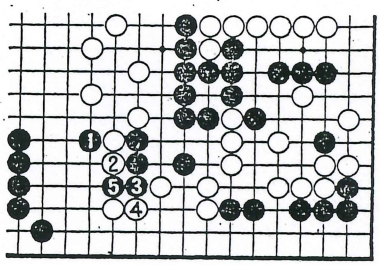


Dia. 11



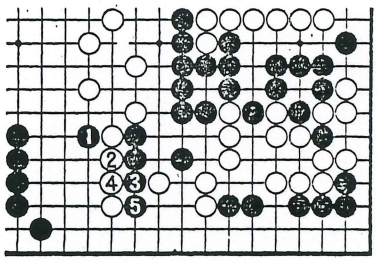


After W(18), the end game begins.
If B(23) at (59), W at a and a cut off.
B(37) was bad. It should be played as in Dia.12.
After W(38) through (44), since this W group is safe, Dia. 13: B(1) does not work. W allows B(5).
B(51) W(52) exchange was also bad for B because now W has a line to connect with a play at (90).
B(83) was slack. Even if W played at (83), B b, W at(22), B at c and lives. B should have played at a (on the upper side), on this and many other chances.
*B(73) takes back one stone.



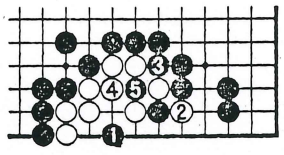
Dia. 12

B(9) should have been at (10), W a, B at (24).
B(13) was hasty. If this was played at b, there would have been a connection later at c .
After W(30) the game is lost for B. If B(27) were played at (30), then jigo or a drawn game.
*W wins by one point!

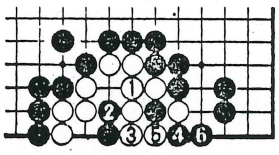


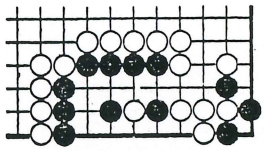
Dia. 13

SOLUTION: B(1) is the key play. B(3) is the proper suji and leads to a ko fight.



W(1) can not fill because B(4) (6) takes away W's two eyes.





W to play & kill

THE BIG KNIGHT'S RESPONSE (conti.)

Dia. 35: B(1) initiates a press that forces the sequence through B(15). W barely lives. The future potential gain for B, on the other hand, with B(13) and (15) gained with sente, is very big. If W(4) is played at W(8), B at (10) is the play.

Dia. 36: In order to prevent W from making a live group in the corner, B(2) is played. This is weak and the gain for B is small. Not only is W(3) big in itself, but W at a is sente end game play.

Dia. 37: W(1) variation. This is also valid but not as severe as the point right of it. In this variation B has the satisfaction that the corner is now completely safe.

Dia. 38: W(3) is not valid. B(4) kills the invading stones.

Dia. 39: W(1) is seldom played because it has a taint of setting up a trap. W(3) is the planned follow up after B(2). B captures at a and B should be able to fight through this situation. But B must be prepared for some difficult tactical fighting.

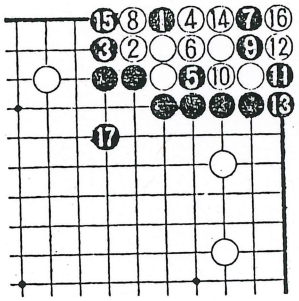
Dia. 40: B(2) is adequate and less complicated. W makes some inroad into the corner but after all the corner was invadable in the first place.

Dia. 41: Against W(3), B(4) is a good sound play. The corner is now completely safe from invasion.

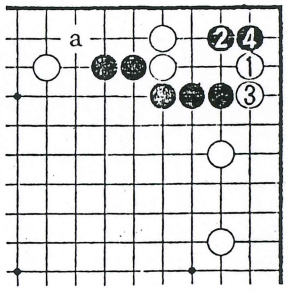
Dia. 42: W(1)(3) variation is played to establish a safe group. Therefore this is played in relation to the nearby environment. For example, a B pincer at a would be a common situation. W(1) through B(10) accomplishes the original aim of making a safe group with sente. B(4) is in form and follows the proverb "extend from one stone in a cross cut situation" B(8) and then followed by (10) is the correct sequence of play.

Dia. 43: W(1) is bad. B gains in the exchange through B(6). The single B stone on the left is safe from severance because of B's counter threat to extend at a.

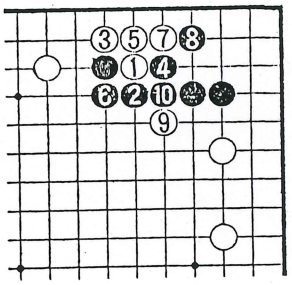
Dia. 44: B may choose to retain the corner by B(1) and (3). The two W stones are definitely captured.



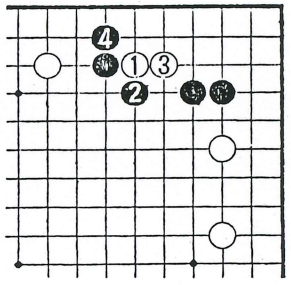
Dia. 35



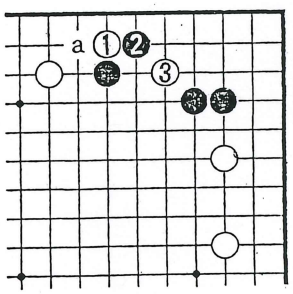
Dia. 36



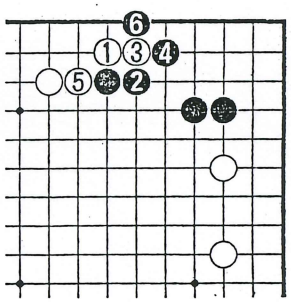
Dia. 37



Dia. 38



Dia. 39



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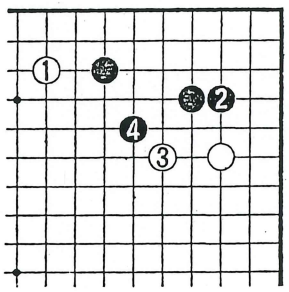
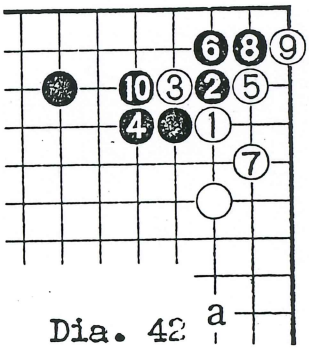


Dia. 41



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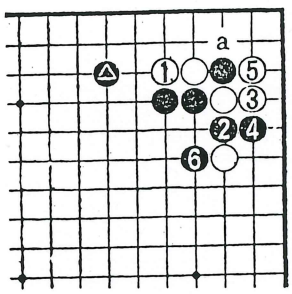

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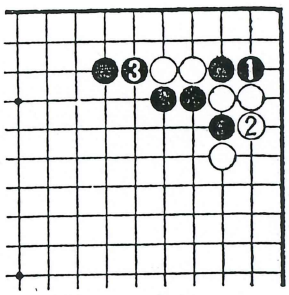


Dia. 44

Dia. 45: B wins after (6). B(6) should not be played at the point left because W pitches at (6) and gets a ko fight.

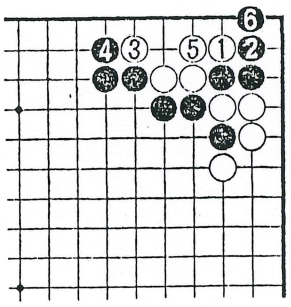
Dia. 46: Against W(1), B(2) wins.

Dia. 47: B(4)(6) seems brutish, but is strong and effective. An important consideration in this variation is the ladder.

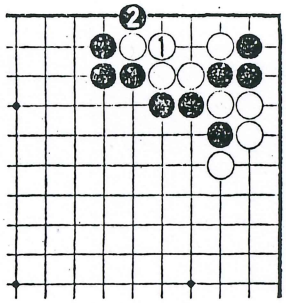
Dia. 48: After W fills (7), the question is whether a captures in a ladder.

Dia. 49 & 50: B(1) is the proper play for B when the ladder is unfavorable. The net result is amply satisfactory for B. Which means that B can play this variation regardless of the ladder situation as long as the proper follow up is played.

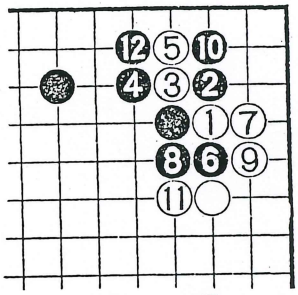
Dia. 51: W(1) is never played against the big knight's response because B(2) eliminates W's threats against this position.



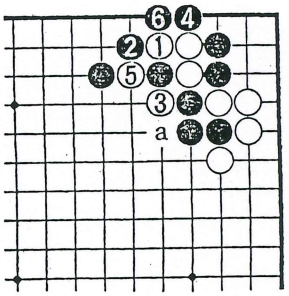
Dia. 45



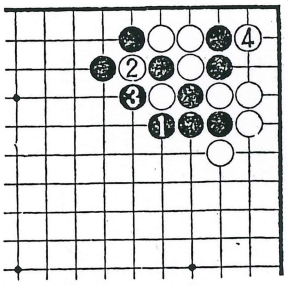
Dia. 46



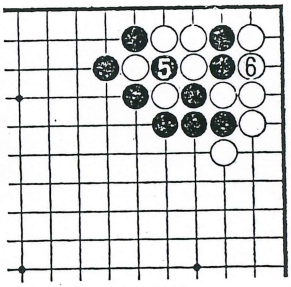
Dia. 47



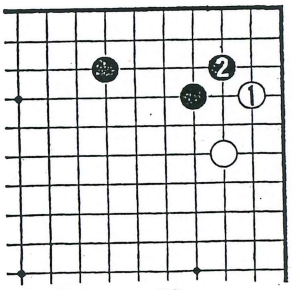
Dia. 48



Dia. 49

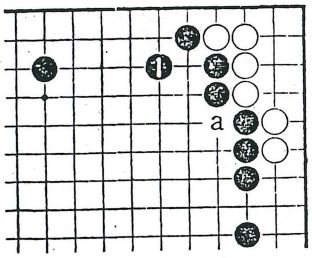


Dia. 50

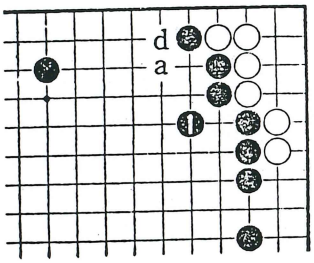


Dia. 51

STUDY OF SUJI OR TECHNIQUES:



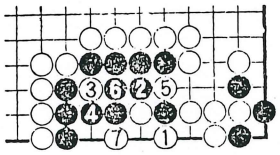
B(1) is correct. If W cuts at a, this stone can be captured by a play at the left of a, W extends, and B binds by a one skip jump below the last B play.

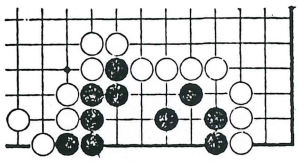


If it is just a matter of joining the stones together, B(1) would do. But this structure leaves W's threats at a and b, and so W could invade this area easily.

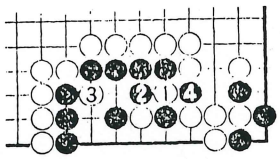
SOLUTION TO PROBLEM IN PREVIOUS LETTER:

W(1) correct .....





W(1) from the top is wrong. B lives after (4) .....



NEW PROBLEM:

W to play and kill...

NO. 13

THE SMALL KNIGHT'S RESPONSE

Dia. 1: In the past, B(2) was considered too defensive. In recent years, the reappraisal is that it is not only good in terms of corner territory but that there are many situations where this play would be most appropiate. W(3)(5) takes a standard even exchange.

Dia. 2: B(2) is a severe counter play. B gains the outside influence and W gains in the corner. This is an even exchange.

Dia. 3: W(1)(3) is a valid technique. B(4) is the full counter play and if W chooses the simple (5)(7) line, the exchange favors B slightly after B(8). If W (5) plays at a, B should turn at b without slacking and without fearing the ko.

Dia. 4: Although W(1) invasion can be made, it is cramped. B(12) protects against the cut at b, and this exchange should be more than satisfactory for B. B (12) could also be played at a.

Dia. 5: Against W(3), B(4) is correct and also completes the corner position.

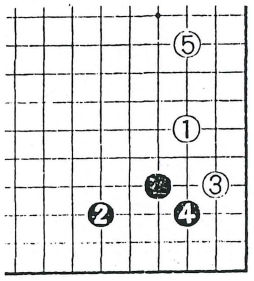
Dia. 6: If W follows up this position with (1), B(2) is the sound response.

Dia. 7: If absolutely necessary and if the ladder is favorable, B can play elsewhere and allow W(1). B(4) is the play to remember.

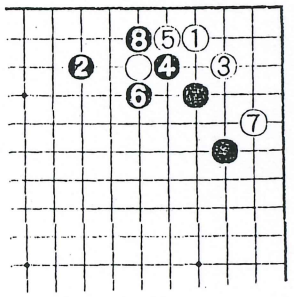
Dia. 8: B(3) is the proper play. The end result is a more or less even exchange. The important ladder consideration will be shown in the next diagram.

Dia. 9: If the ladder favors W, (2)(4) wins for W because B's cut at a would be ineffective against W's capture with ladder by playing at b. On the other hand, if B extends at b or even turn at the point below b, W fills at a and since the two stones in the corner is dead, B gains nothing in the exchange.

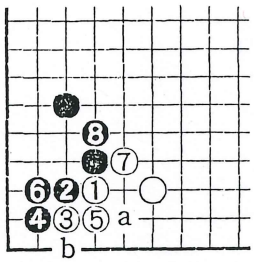
Dia. 10: Taking the knight's corner position by itself, W can approach or invade in a number of ways. W(1)(3)(5) is possible only if W has many ko threats. The distinction of the knights corner position as against the big knight's or the one skip is that the 3-3 invasion can survive only with a ko. Therefore an invaision is most difficult against this position when compared to the others.



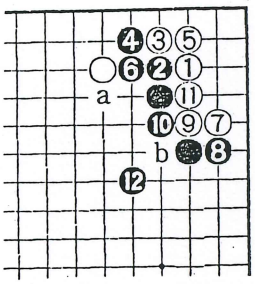
Dia. 1



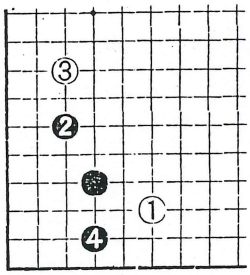
Dia. 2



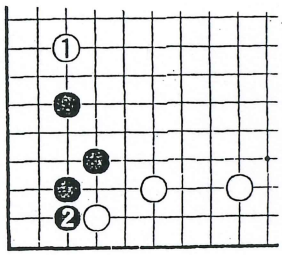
Dia. 3



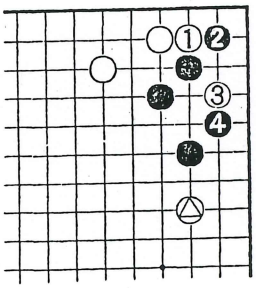
Dia. 4



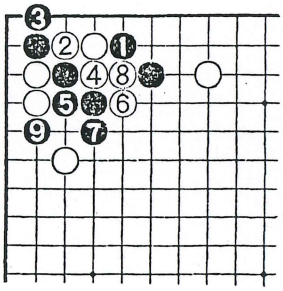
Dia. 5



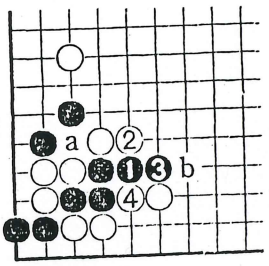
Dia. 6



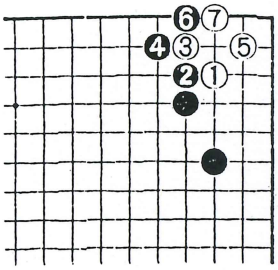
Dia. 7



Dia. 8



Dia. 9



Dia. 10

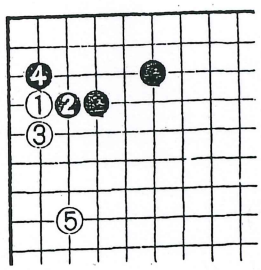
Dia. 11: W(1) is one standard method to approach this corner.

Dia. 12: W(1) is another orthdox play. The sequence through W(9) is joseki. There are many and difficult variations after B(2). In order to avoid this, B(2) could be played at (3).

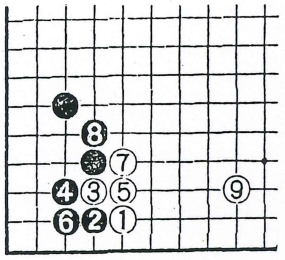
Dia. 13: W(2) can be employed sometimes. B(5) and W(6) both are in form.

Dia. 14: B(2) is the most severe counter against W(1) in the case of the knights position. W is forced to run on the second line in order to live.

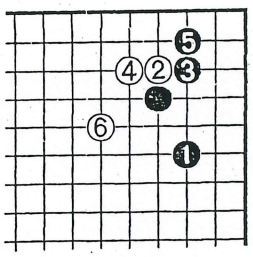
Dia. 15: If W turns with (3), B should press forcefully with B(4). W is forced to live in a small position and gives up the sente to B.



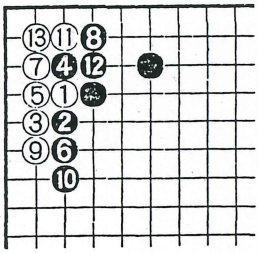
Dia. 11



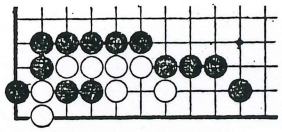
Dia. 12



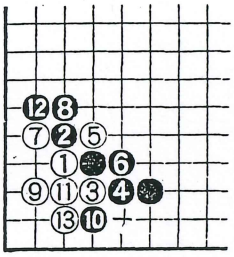
Dia. 13



Dia. 14

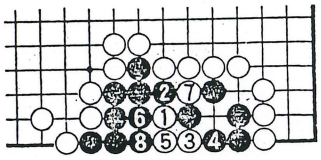


B to play and kill...

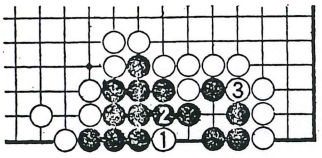


Dia. 15

SOLUTION TO PROBLEM:



Begining with W(1), W(3) is the unusual play that solves the problem.



After B(8), W(1) and (3) leaves B with only one eye.

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8 STONE HANDICAP GAME

B(2) is one of four standard responses against the W(1) knights approach.

B(4) and (6) are both the standard response against the two skip high and the one skip high respectively.

While the standard response against W(7) is at (13), B(8) is best when a B stone is already on the center side.

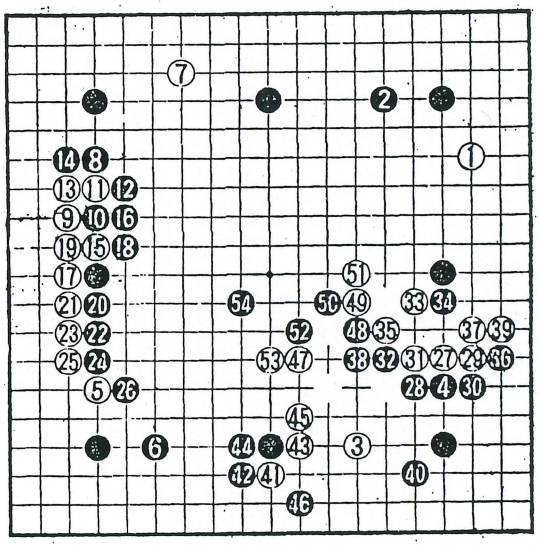
B(10) is the correct play against W (9). B(12)(14) strongly presses against the W group, good.

B(20) through (26) forming a tremendous wall of influence, is very good.

B(28) good choice. If in doubt, this is best over the three other possibilities. B(28) at (31) is the strongest play but the many variations could lead to complexities. B(28) at (29) is the defensive line, while the choice at (30) is the weakest line.

B(40) not only defends the corner but attacks W(3).

B's attack from (46) through (54) is beautifully done. The future of this W group looks dark because it is running into the very strong B wall.



N H K TOURNAMENT: KIDANI (9th) W vs HASHIMOTO U. (9th) B giving 5½ points

The N H K Tournament is played for live radio broadcast. Each player is allowed 25 minutes each with the last minute being reusable if played within 30 seconds. It has been ironic that players who usually require a great deal of time like Fujisawa and Kidani have often won the tournament. This is the semi final match of the 1961 tournament.

The game starts with the cross opening.

W(10) is unusual against the regular two skip pincer. This play is one of the standard responses against the high two skip pincer attack.

W(14) through (20) is a standard joseki when it is desirable to have a clear cut settlement in this area.

B(27), normally played at a , is severe and very competitive.

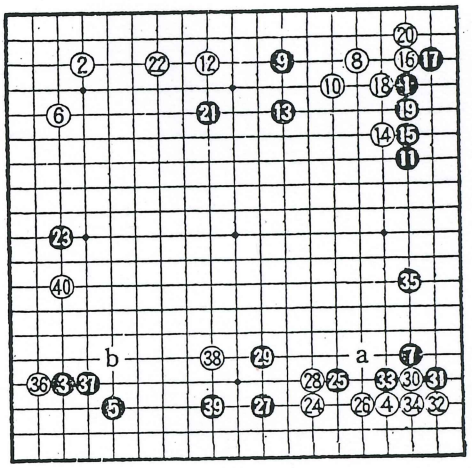
B(29) again takes a maximum position. This is probably due to the fact that B gives W 5½ points at the begining of the game.

W(36) investigates B's response in order to decide what direction to take. If one can employ this type of plays in a timely manner, one can consider oneself at the level of a professional master. A play at b , would also be valid.

B(37) can be played in many ways. The emphasis here is on strengthening the wide position with B(27).

W(38) is a standard play to keep a big position at a minimum with the minimum of risk.

W(40) is an excellent invasion.



B(41) defends and attacks, very good.

B(47) takes an aggressive line of play. The play at b would have been peaceful, while a play at a would be bad because it would only serve to strengthen W's structure.

B(49)(51)(53) succeeds in dividing W's forces.

B(51) also protects against W's play at c .

B(55) through (59) continues the pressure.

W(60) through (66) employs a standard techneque to get out of the lions mouth.

B(67) fills.

B(71) switches the attack on this W group.

W(76) is the marvelous play. The reason for the play at W(72) becomes clear now.

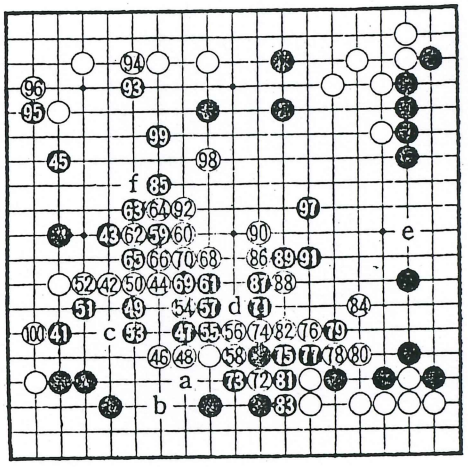
If B(81) is played at (82), W would push through at d .

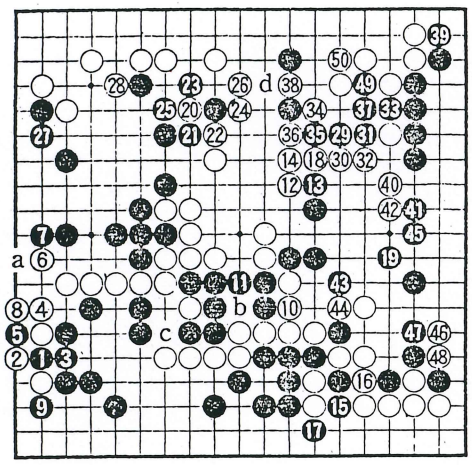
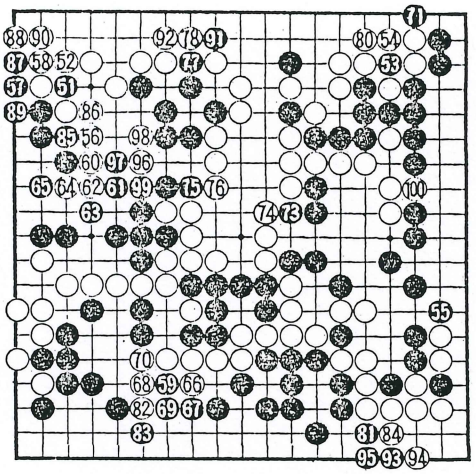
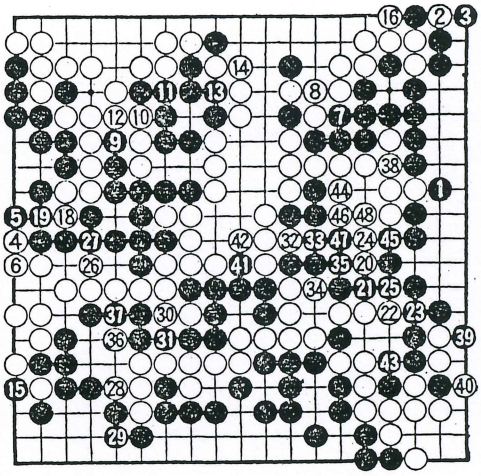
W(84) and B(85) are both equally big.

B(89)(91) protects against an invasion at e, while attacking at the same time.

B(93)(95) also protects B's weakness at f.

At B(99), B's lead seems clear.



B(5)(7) threatens to take away the eye by playing at a.

W(10) is sente. If B(11) is neglected, W plays at (11) and B would not be able to fill at b because W then would capture at c.

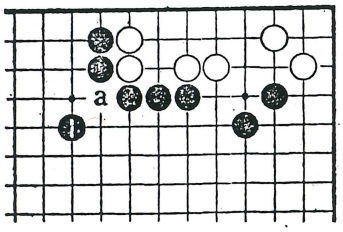
W(12)(14) manages to make the large group safe but B gets around to B (15)(17) and captures W's two stones.

W(20) is a desparate attempt to dispute the game. Cut at d not enough.

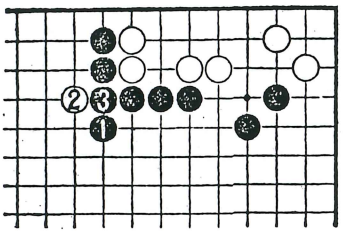
* W(72) & B(79) take ko. B(217) fills. B & W each fill ½ point ko at end.

Judging that B is ahead even if the two B stones were given up, B chooses the line B(21) through W(26). This, unfortunately for B, brought the game to a close contest. At the end of the game, B was found to be left with 6 points on the board. B was declared the winner by ½ point after 5½ points were subtracted. Kidani voiced an opinion that there seems to be an error. The recorded game was replayed several times. Each time W came out the winner by ½ point. After Hashimoto acquieced to the reversal, Kidani, who held W, was declared the winner by ½ point.

SUJI OR TECHNIQUES:

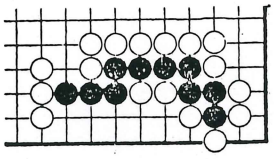


B(1) is called the knight's joining or connecting play. There is a wide variety of situations where this technique could be aptly applied. The simple connection at a is overly sound in this case and by comparison lacks a dynamic quality.

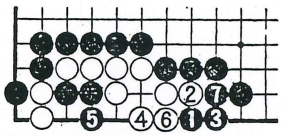


B(1) only invites W(2) and must succumb to the humiliation of answering B(3). As a matter of fact, B(3) directly is better than the B(1).

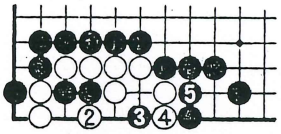
NEW PROBLEM:
B to play and ko.....



SOLUTION TO PROBLEM



B(1) is correct. After B(7), W can not go after the 3 B stones and so it is dead.



If W(2), B(3)(5) captures the two W stones and leaves B with only one eye.

THE TWO SKIP HIGH APPROACH JOSEKI

Dia. 1: W(1), two skip high, is a "light" approach to the corner. This means that there is less pressure against the corner when compared to the other standard approaches. On the other hand, there is an emphasis towards the side, usually with strategic implications. B(2) is the standard reply. W's follow up is at a. B should play at b, if B gets the chance to play first in this corner.

Dia. 2: W(1) is the most frequently played follow up. B(2) is a safe, normal reply. B(4) is the correct response to W(3) draw back play. Although W gets to force the B(6) response to W(5), B gets ample satisfaction in having the corner completely solidified.

Dia. 3: W(3) variation. B(4) is correct. After W(5), B(6) is an important form reply to remember. B should not leave this corner situation and play B(6) elsewhere.

Dia. 4: If W turns at (3), B(4) and the (6) are sound and correct plays. After W connects by playing at (7), B may play immediately at a or play elsewhere. B at b, forcing W at c, should not be hastily played because this exchange loses B's play at d, which is a very severe threat to continue with a push through at c.

Dia. 5: B(2) is a strong play, fully expecting W(3) cut and willing to fight.

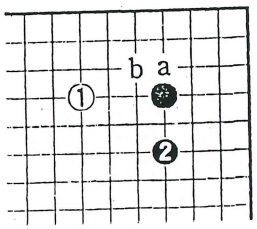
Dia. 6: B(1)(3)(5) is the least complicated variation. W(8) is correct. If played at a, B plays at (8), W at b, B extends c, W at d, B at e, W takes, and...

Dia. 7: Continuing, B pitches (1), W takes (2), B(3) and B wins the semeai by one play.

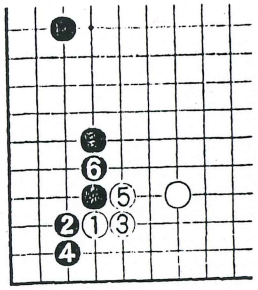
Dia. 8: B(5) is wrong. W(6), B(7) exchange forces B to play with gote at (9). Otherwise, W extends at (9) and captures the corner B(3)(5) stones.

Dia. 9: B(4) variation is also valid. W gains in the corner but after B pushes at (10), B's outside structure becomes very strong. The two W stones are practically immobilized.

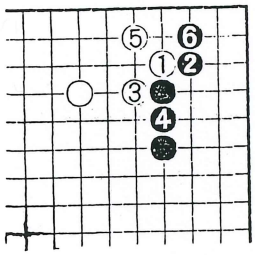
Dia. 10: If W plays (1), B(2) is the good play. W(3)(5) and (7) after B(6) are necessary. Viewing the exchange after B(8) B's gain on the outside more than makes up for W's gain in the corner.



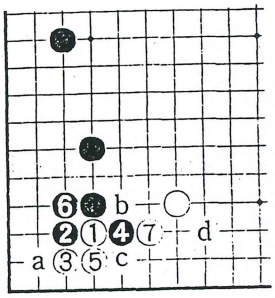
Dia. 1



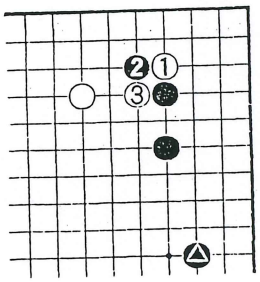
Dia. 2



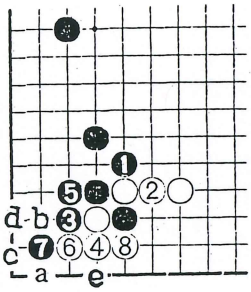
Dia. 3



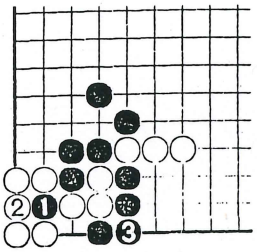
Dia. 4



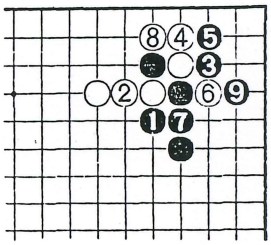
Dia. 5



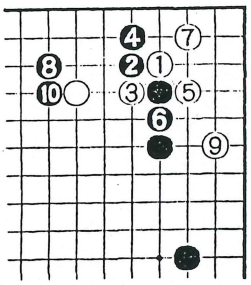
Dia. 6



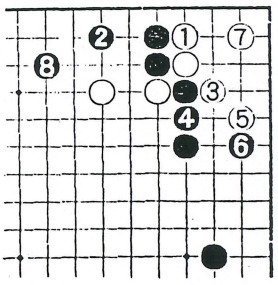
Dia. 7



Dia. 8



Dia. 9



Dia. 10

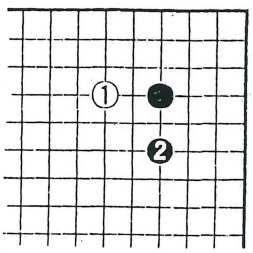
THE ONE SKIP HIGH APPROACH JOSEKI

Dia. 1: W(1), the one skip high, is chosen when it is important to maintain a high position. In terms of pressure against the corner this approach is inferior to the knight's play. B(2) is the standard response.

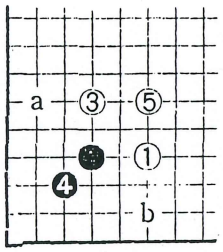
Dia. 2: After W(1), if B plays elsewhere, W(3) double approach is considered the severest. B(4) is prudent, in order to make this group safe immediately. After W (5), since B can get to play either a or b, this group is in no danger of being killed.

Dia. 3: B(1) choice is also valid. W(2) is the vital point. B(3) may be played at (4) and the choice of which side to play would depend on each specific situation. B(7) gets the one W stone in exchange for losing the corner.

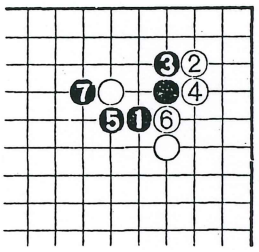
Dia. 4: Even after allowing W(1), the third play in this corner, the sequence through B(10) allows B to escape.



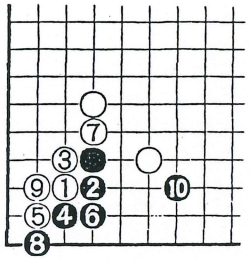
Dia. 1



Dia. 2

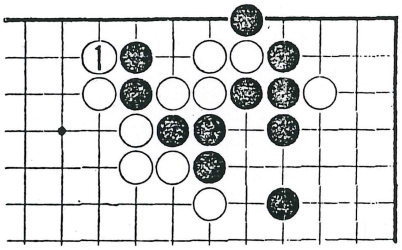


Dia. 3

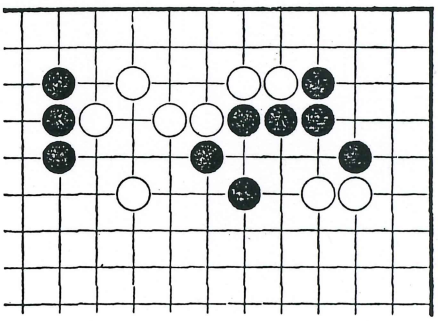


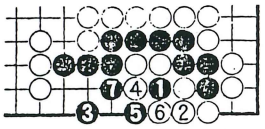
Dia. 4

SUJI OR TECHNIQUES:
B to play. Find the best way to capture the four W stones.



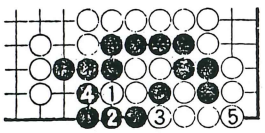
B to play. What is the play to take away the base of the upper W group?



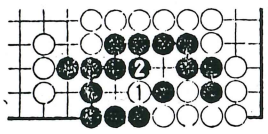


SOLUTION TO PROBLEM IN THE GO LETTER NO.15

B(1) and then B(3) is the sujii. The result is a ko fight.

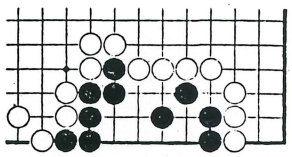


If W(1) extends out, B(2) through (6) capture leads to the nex diagram below-

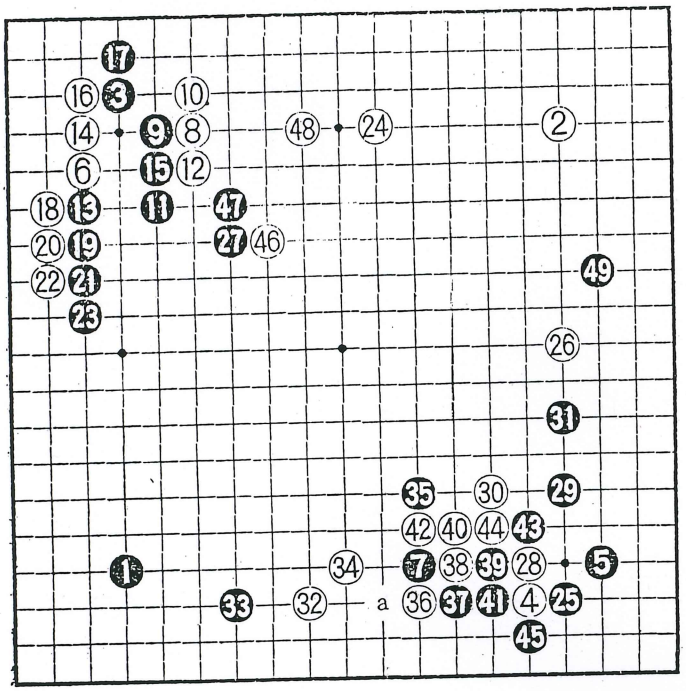


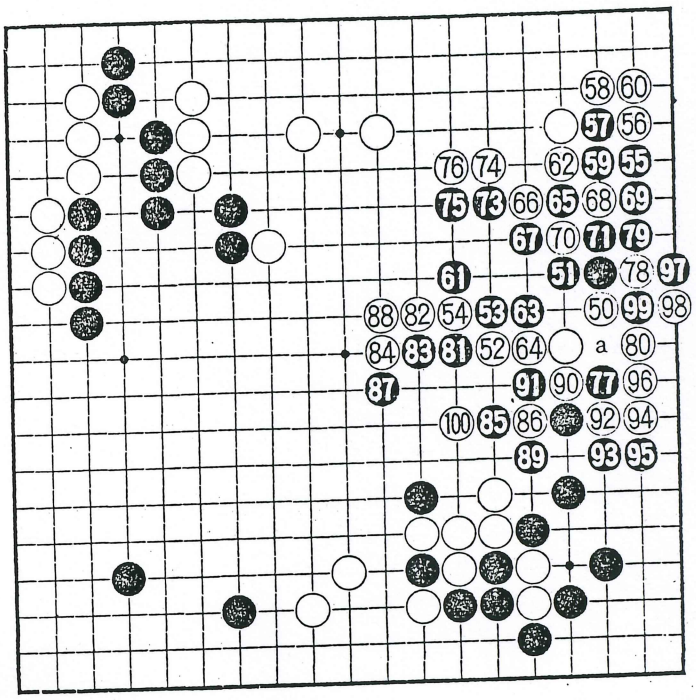
and if W plays (1), B(2) still makes it a ko.

NEW PROBLEM:
W to play and kill...



THE GO LETTER NO.16





1962 HONINBO CHALLENGERS ELIMINATION TOURNAMENT
ITO (5th degree) W vs HISAI (6th degree) B giving 4½ points

Ito is one of the few lady professionals. Her style of play is noted for its fierce combativeness. Hisai is a promising young master.

B(9) through (23) is a regular joseki. B(16) is played at (18) in the standard sequence of play. B(21) may be played at (23). It is difficult to say which would be the prefered line of play.

B(27) is called for after W(26). If W had played at (27), B would play in the direction of (26) to conteract this huge growing potential. Needless to say, if B(27) were played at (28), W would have played at (27).

W(30) is generally played at (44). Therefore B had a chance to play at (37), attacking this slightly extended structure.

W(32) is a very strong play, leading to the first difficult skirmish.

B(39) could have chosen a, W at (42) and the outcome is too difficult to predict or judge. The exchange through B(45) is a more of less even exchange of B's corner gain against W's outside "influence".

W(46) B(47). The merit of this exchange on the part of W is questionable.

W(50)(52) is a severe attacking technique. The orthodox method is to either play at (63) or to extend from the corner to (68).

B(55) - (59) is a preparation to turn strongly at B(61).

W(62) is a powerful push. But after W(66) through B(75), this B group is now near safe and therefore able to begin attacking at B(77).

*B(72) fill.

B(81) should have played at (97) to see what W would do. Because of this hesitation, it hampered later plays considerably.

B(85) is not a complete enclosure as yet.

B(91) was a misjudgement. After W(92), B thought he could take W's eyes by playing at (94). B(91) should fill at (92).

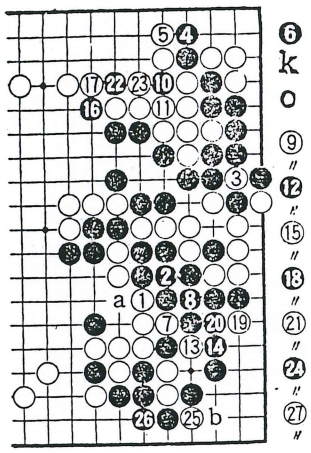
B(97). Now W would definitely answer by ko at (98).

W(100) key point. The fault of not playing (97) earlier becomes apparent.

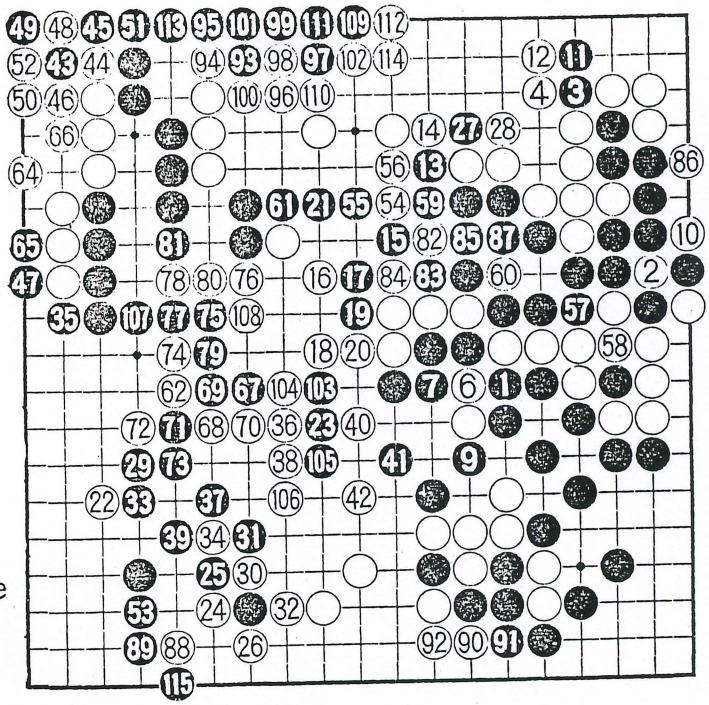
B(1) begins the ko fight that may sway the outcome of the game.

B(5) takes the ko.

W(8) takes the ko. This was perhaps questionable. W(8) should have followed Dia. 1 below.



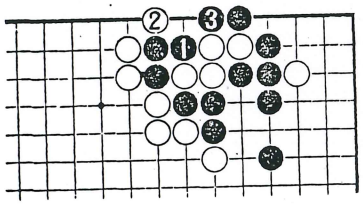
Dia. 1:
W(1) forcing B(2). The big difference is if B(4) takes at a, W(7) would become effective. B would probably fight on with (4) and the W ko threats involving extending at b is so difficult, the end result can not be analyzed.



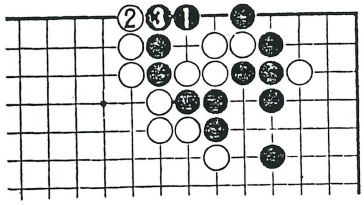
W(16) against B(15) was questionable. As a result B(17) through (21) group is now safely connected. Although W concedes after B(215), it was a close and precarious win for B.

B(63) fills.

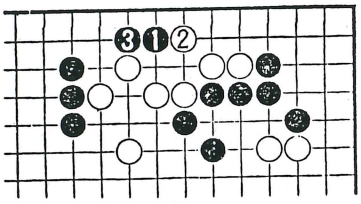
ANSWERS TO SUJI PROBLEMS IN GO LETTER NO. 16



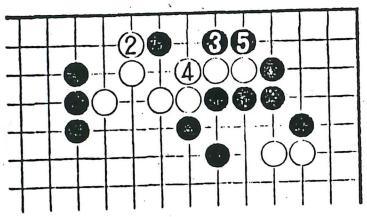
Wrong. This looks like the obvious plays but they are careless plays.



B(1) is the correct suji. After B(3) this gains B clearly two more points than the above diagram.

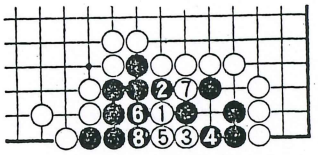


B(1) is correct and a very severe suji. If W(2), B(3) gains in points while taking away W's eye structure.

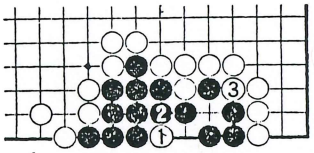


If W(2), B(3) is the related suji. W(4) can not play at (5) because B cuts at (4) and wins.

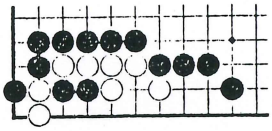
SOLUTION TO PROBLEM:



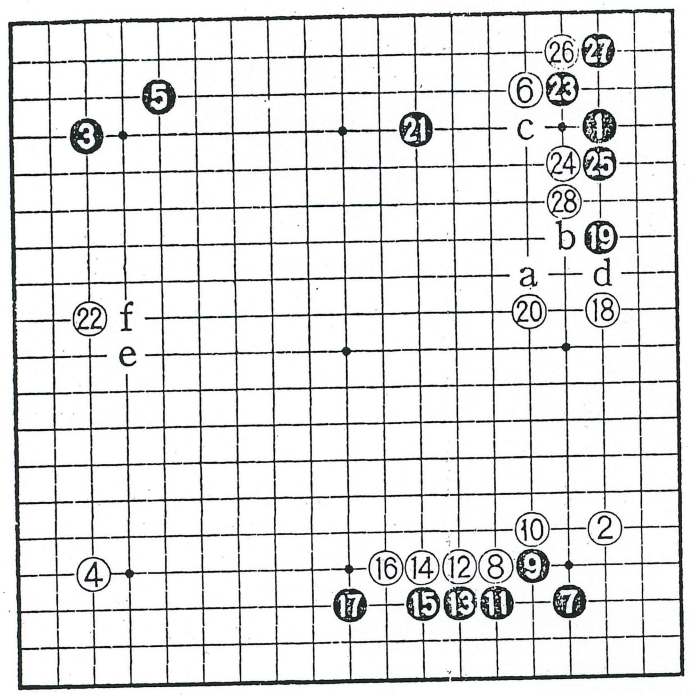
W(1) and the easy to overlook play at (3) is the correct play.

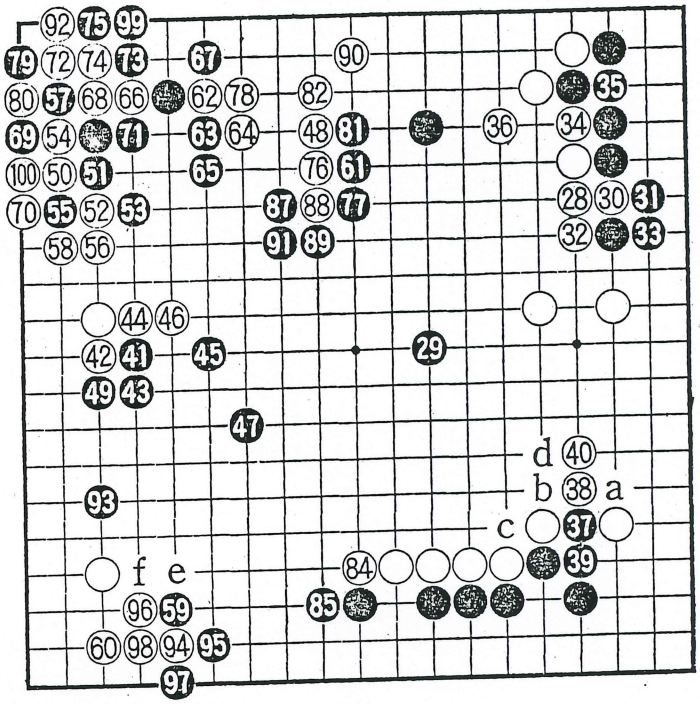


NEW PROBLEM:
B to play and kill...



GO LETTER NO. 17





1962 HONINBO CHALLENGERS ELIMENATION TOURNAMENT
KAGIHARA (7th degree) W vs RIN (6th degree) B - giving 4½ points.

Kagihara has a style of play that is called the "filing away" attack. His strong point is in tactics. In analysis, Kagihara is one of the few masters who would unflinchingly commit himself by clearly label exchanges as good, bad or even. Rin, a young Chinese master, trained at the Japanese Go Academy, came originally from Formosa. This talented young man, whose rapid rise in rank indicating a promising future, is herald as the new Go Sei Gen.

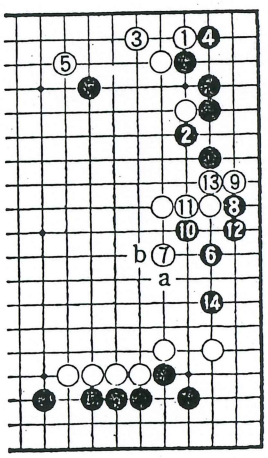
B(9) through (17) is a joseki variation.

B(19) questionable. W(20) is too ideal in relation to the strong W wall. B(19) should be at a. If W plays at b, B at c. If W presses at (24), B plays at d. Although the follow up is very difficult, B's structure is valid.

B(21) should be at e, the big spot over the whole board.

W(22) should be up at f to maintain a balanced relation with the outside "influence" on the right side of the board.

Dia. 1:



B(27) is weak. The correct play is at (28).

Dia. 1: B(2) is the full play. W through (5) is a stylish resolution, but B(6) invasion is the severe threat hidden in the B(2) play. Against W(7), B(8) can also choose simply to play at a, forcing b and then playing at (14).

B(29) good intuitive point of play.

W(30) should simply push at (32).

W(40) looks odd and lacks firmness towards the corner, but it was played to avoid: W(40) at a, B b, W c, and B d.

B(41) through (47) is a standard maneuver to lightly diminish W's huge potential territory.

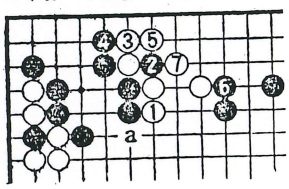
(continued from the front page)

W(50) is played to avoid B's attack against this group with either (52) or (56), although W(50) at e is tempting.

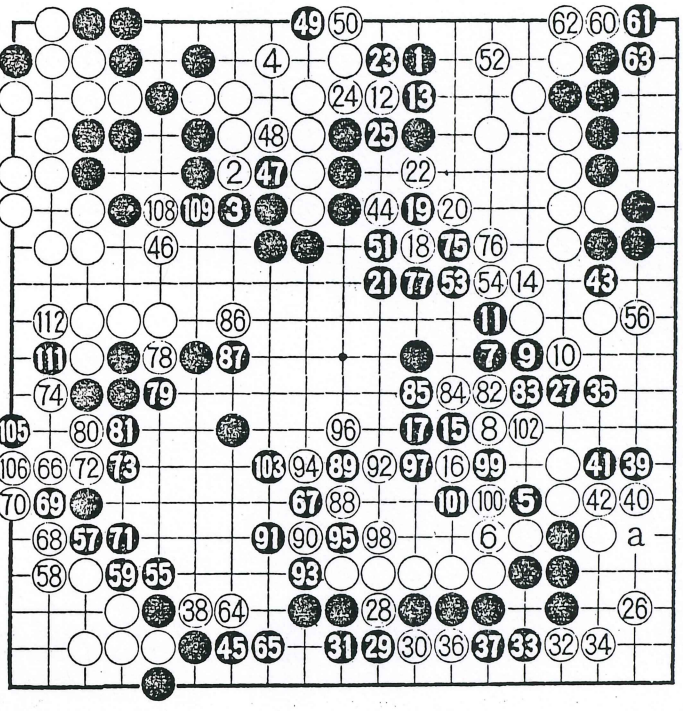
B(51) is played in order to get sente and play (59). If B had answered at (54), W would have left the situation to play at e.

W(60) was chosen to avoid the following sequence: W(60) at (96), B at e, W at (94) and B at f.

W(66) is an over play. W should follow Dia. 2.

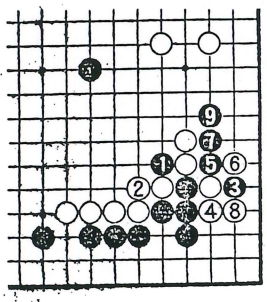


Dia. 2: The sequence through W(7) is not bad for W. If B(2) is played at (3), W at (2), B at (4) and W at a.



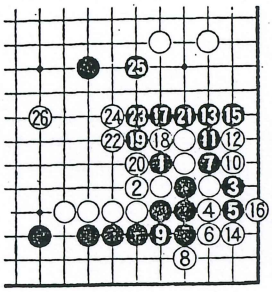
B(75) threatens a ko fight in the corner, but the ordinary press at (76) would have been better.

B(83) takes ko at (57). W(86) same.



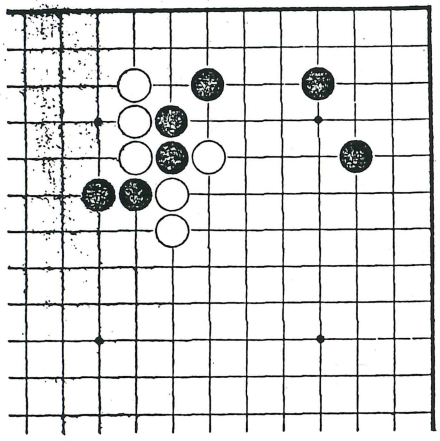
Dia. 3

B(7) is slack. B should play at a and fight. Dia. 3 & 4 are two possible variations. W(8) and (26) decides the game in W's favor. W(104), B(107), W(110) take ko. After W(212), B concedes.

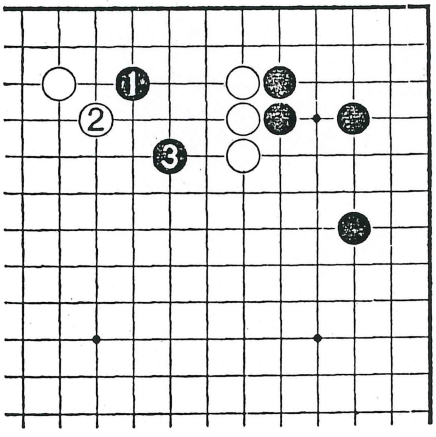


Dia. 4

PROBLEMS ON SUJI OR TECHNIQUE:

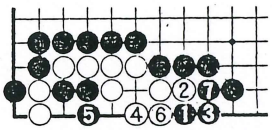


W to play, connects by capturing two of the W stones.

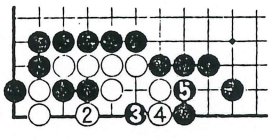


W to play. Simply capturing the B(1) stone is not enough.

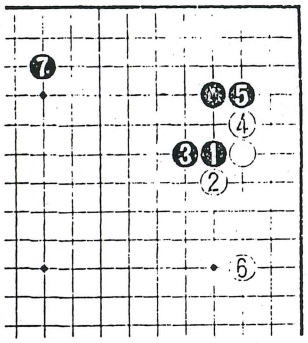
SOLUTION TO PROBLEM IN GO LETTER NO. 17



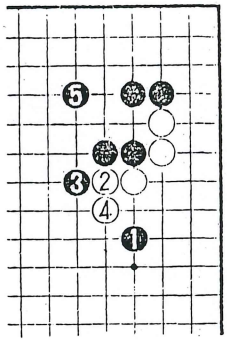
B(1) correct. After B(7), W can not play from eithside therefore loses.



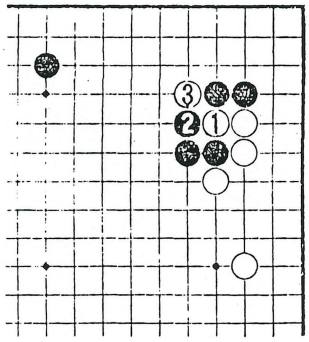
If W(2), B(3)(5) captures the two W stones. W is left with only one eye.



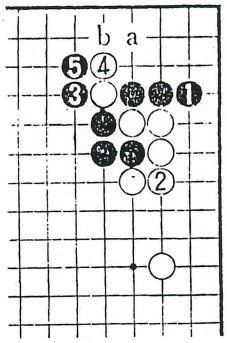
Dia. 1



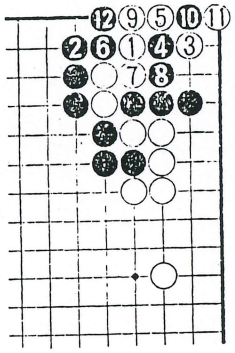
Dia. 2



Dia. 3



Dia. 4



Dia. 5

THE LAY-ON JOSEKI

Dia. 1: B(1) is essentially a defensive play. B(1)(3) variation is only recommended for six or more handicap games. If W plays widely at (6), B(7) is correct.

Dia. 2: If W neglects to reenforce this position, B(1) is the key attacking point. The constant awareness and protection of one's weakness is very important. B(5) is an excellent example.

Dia. 3: W(1) play is not valid.

Dia. 4: B(1) is the key play to remember. If W(2) protects against the cut, B presses (3)(5). W now continues a or b.

Dia. 5: If W(1), B(2)(4) is correct. B captures W easily through B(12).

Dia. 6: If W(1)(3), B should simply capture the two W stones and allow W(5) to live in the corner with a small group. If B(4) at (5), W plays at (4) for a ko fight.

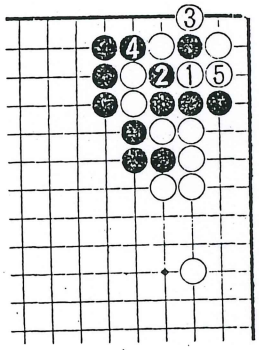
Dia. 7: If W(1), B(4)-(6) is important because this forms one eye.

Dia. 8: If W(9)(11), B wins with (12).

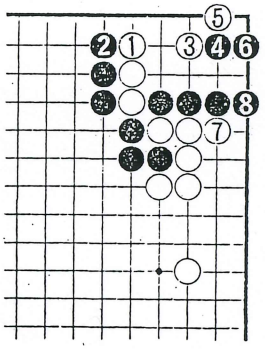
Dia. 9: To complete the analysis of this position, it is necessary to investigate W(2) variation. B(3)-(7) sequence is important before playing at B(9).

Dia. 10: There is no danger in playing B(1)(3). In this case, B(5)(7) is good. After B(13), W is unable to save the crucial 5 stones. If W(8) is played at (9), B wins by playing at (12) and creating 1 eye.

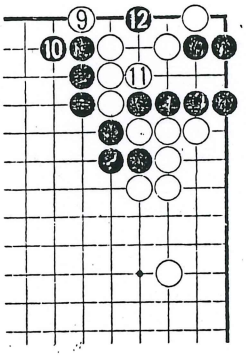
Dia. 11: W(1) invasion is often played. B(2)-(10) is an example of a good sequence of plays.



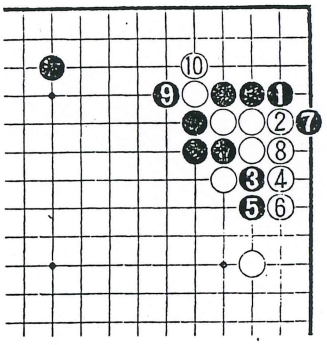
Dia. 6



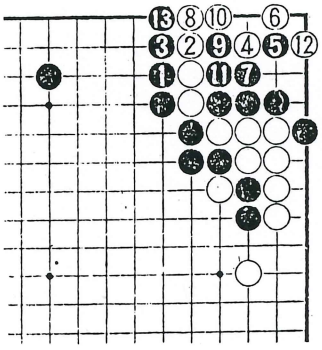
Dia. 7



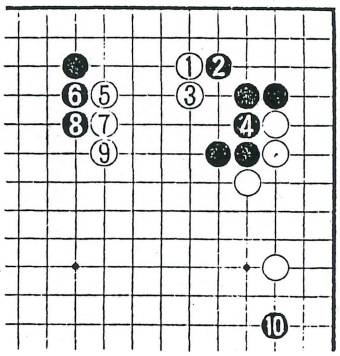
Dia. 8



Dia. 9



Dia. 10



Dia. 11

Dia. 12: Against W(1), B(2) is the correct form. If W continues with W (3), B(4)-(6), preparatory exchanges before cutting through at B(10), are the excellent series of plays.

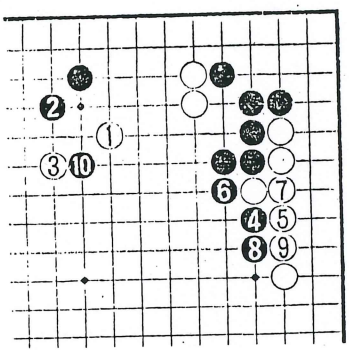
Dia. 13: W(3) variation.

Dia. 14: B(4) is correct. Although W(5) is in correct form locally, B(6) attacks with a broad, outside motion. B(10)-(14) is the excellent counter against the W(9) pinch play. Notice that after B(16), not only is the four W stones on the left under pressure but even the threat at a is now non existant.

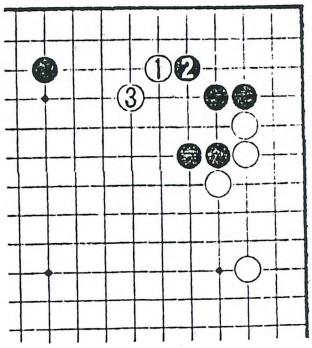
Dia. 15: If W(6) makes a tight defense, B should also restrict its play to (7) and protect its own weakness.

Dia. 16: W(1) is the standard attack against this position. B(2) is the severest counter attack. If W enters (3)-(7) ...

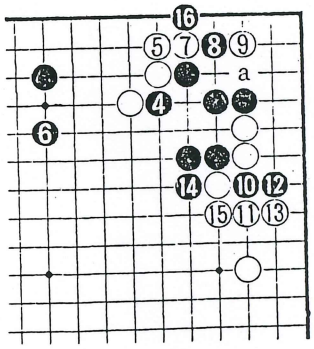
Dia. 17: B(8)(10), although a blunt technique, creates a tremendous outside "influence" after B(16).



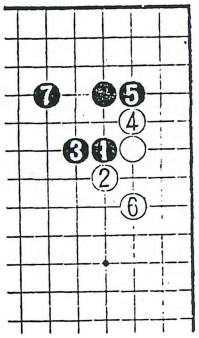
Dia. 12



Dia. 13

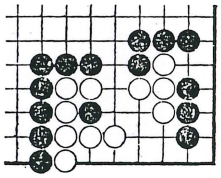


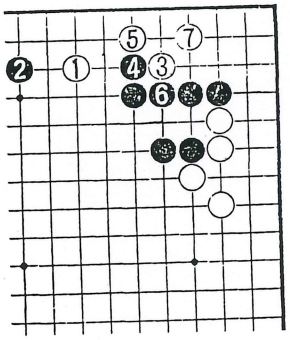
Dia. 14



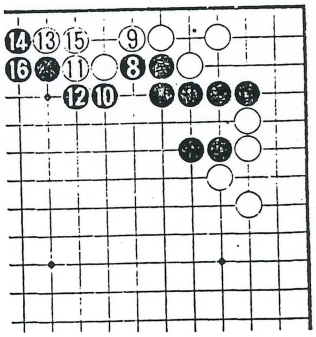
Dia. 15

NEW PROBLEM: B to play and ko ...



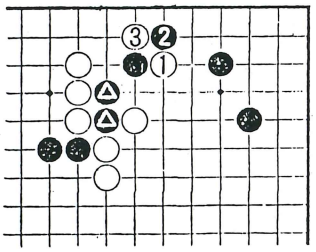


Dia. 16

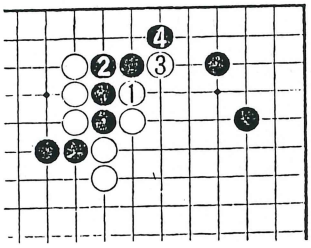


Dia. 17

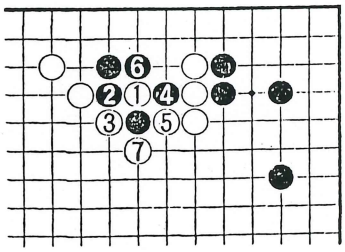
ANSWERS TO PROBLEMS ON SUJI OR TECHNIQUES:



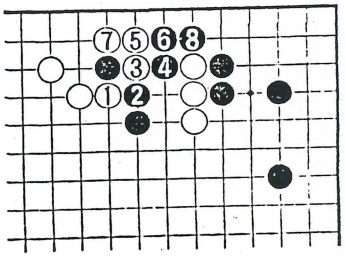
W(1) key play. After W(3), B can't save the key 2 stones.



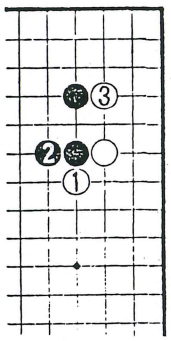
A blunt sequence like W(1)(3) will not be successful.



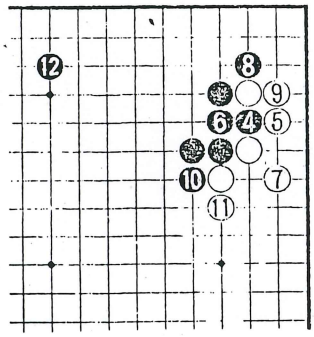
W(1) is correct. W(3)(5)(7) are the correct follow up sequence.



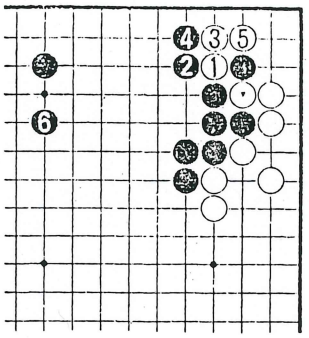
W(1)(3) is very bad. After B(8), the 3 W stones become isolated.



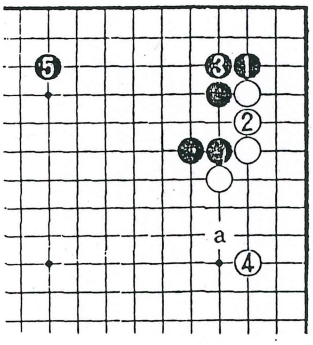
Dia. 18



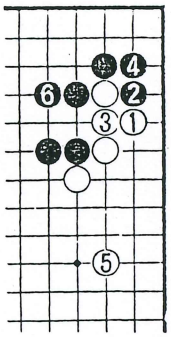
Dia. 19



Dia. 20



Dia. 21



Dia. 22

THE LAY-ON JOSEKI (continuation)

Dia. 18: W(3) variation.

Dia. 19: B(4) is the least complicated response. B should play (8) (10) before extending to (12). If W (9) is played at (10), B should capture the single W stone with (9).

Dia. 20: If W cuts at (1), B(2) (4) correctly gives up the corner and jumps out at (6), thereby forming a big potential territory.

Dia. 21: B(1) valid variation. If W neglects to play (4), the key attack, as always, is at a.

Dia. 22: If W varies with (1), the correct response is (2)(4). If W(5), B(6) is correct.

Dia. 23: W(3) is a valid variation.

Dia. 24: B(4)(6) correctly gives up the corner and in return nullifies the originally played two W stones.

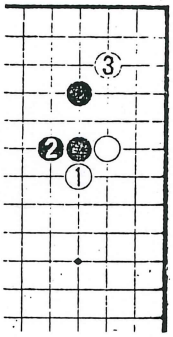
Dia. 25: If W(1), B(2)-(6) are good.

Dia. 26: W(3) variation.

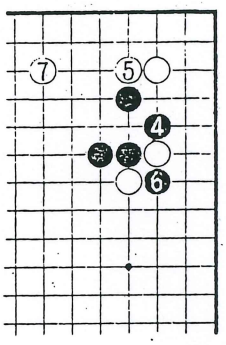
Dia. 27:B(4), forcing the W(5) response, is important before continuing the extension at (6). B(8)-(12) are good responses.

Dia. 28: B can also counter with (1)-(7). If W(6) fills at (7), B at a would immediately put this W group in jeopardy.

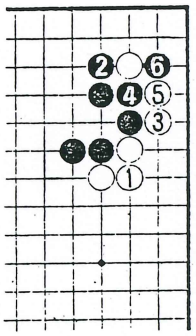
Dia. 29: B(2) is also valid and creates a whole series of variations.



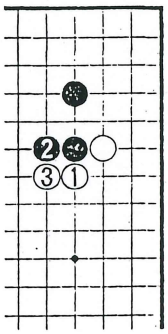
Dia. 23



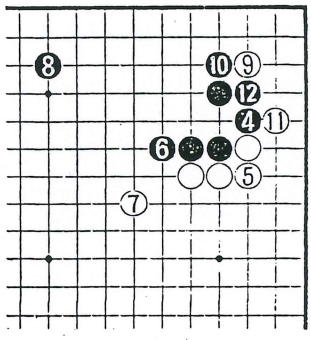
Dia. 24



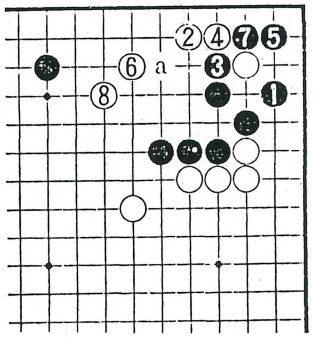
Dia. 25



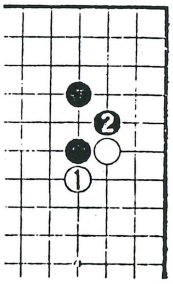
Dia. 26



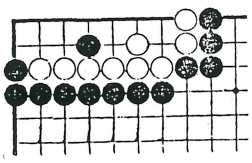
Dia. 27



Dia. 28



Dia. 29



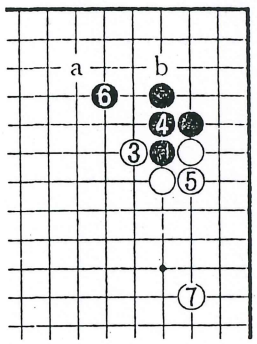
NEW PROBLEM:
B to play and ko ...

Dia. 30: W(3)-(7) are the usual exchanges. B(6) may also be played at a, but this leaves a weakness of an invasion play at b.

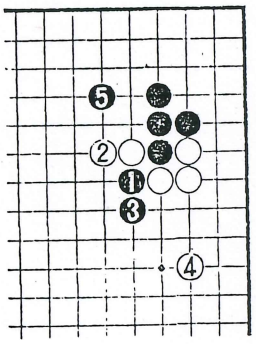
Dia. 31: B may cut aggressively at (1).

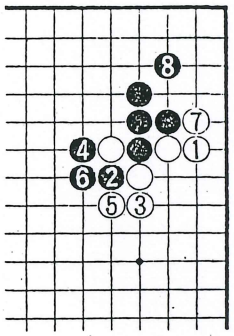
Dia. 32: W(1) is also valid. B(2) cut is the correct play. B(8) is also a correct form that could be applied in many situations.

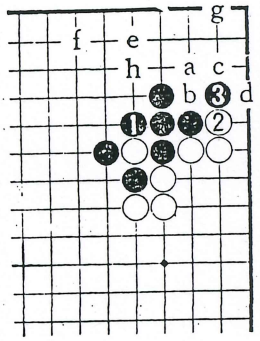
Dia. 33: B could also take immediately at (1). In this case, B should brace at (3) against W(2). If W invades at a, B at b, W at c, B at d, W at e, B now restricts W's development with f, forcing W to live at g and builds a sound outside structure with h.



Dia. 30

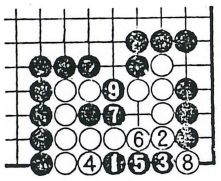

Dia. 31


Dia. 32

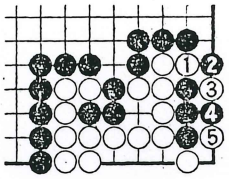


Dia. 33

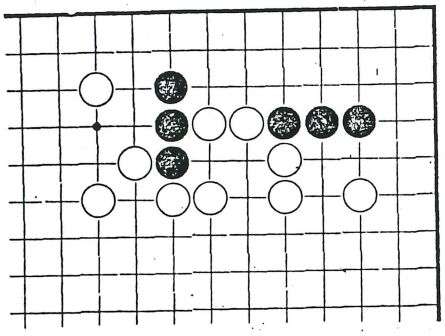
ANSWER TO PROBLEM IN THE PREVIOUS GO LETTER:

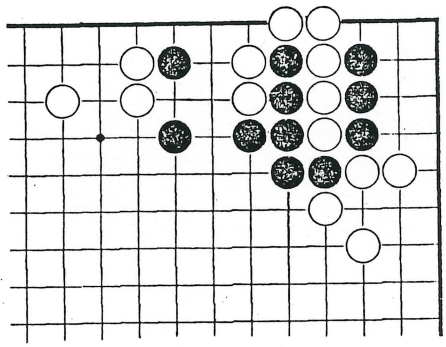


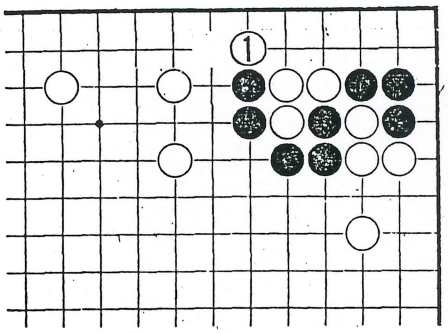
B(1) is the key play, and after B(9), W(1)-(5) becomes a ko fight.

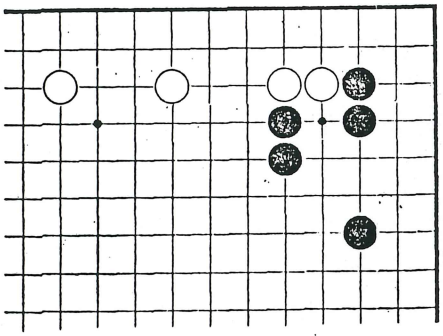


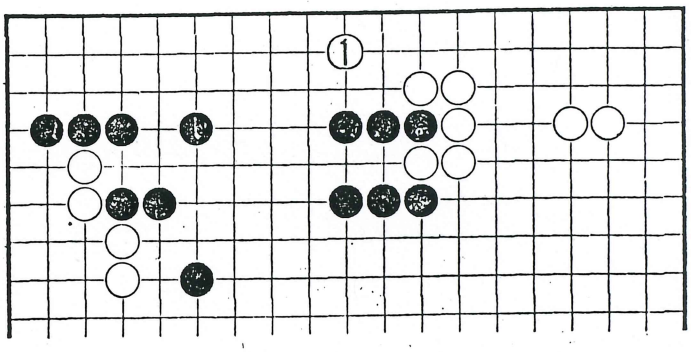
NEW PROBLEMS ON TESUJI OR TECHNIQUES:


B to play & connect ...


W to play & connect...


B to play and win...


B to play... what is the best end game play in the corner...

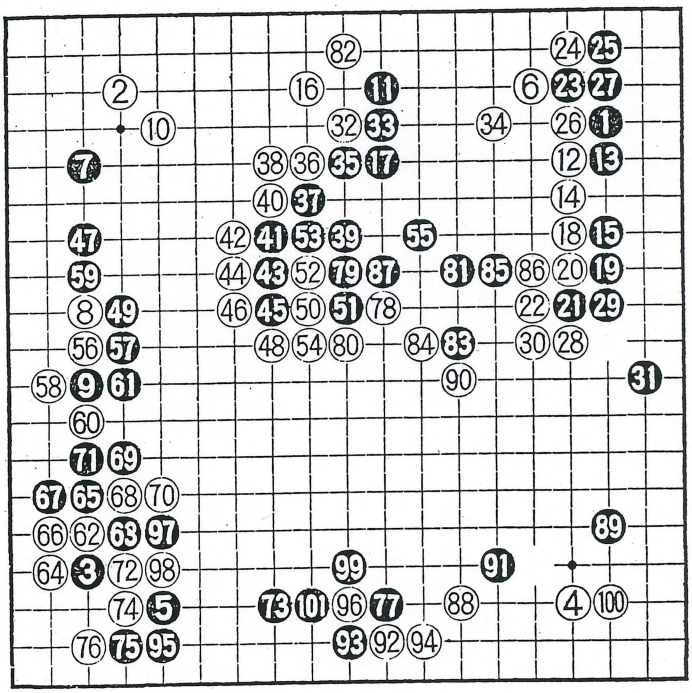

B to play and stop W's further encroachment into B's territory...

THE 14TH HONINBO SHUWA

Shuwa became apprenticed to Honinbo Jowa when he was nine years old. Jowa, who had by sheer brute political maneuvering, wrested the position of Meijin Go Authority, was in turn forced to retire by his arch rival, Inouye Inseki. Before this, Inseki had lost his prized protegy Intetsu. The young Intetsu had died after losing the famous match game with Jowa. Aside from ample reason for revenge, the prime aim for unseating Jowa, was Inseki's desire to grasp the position of Meijin Go Authority. The methods which was used by Inseki in realizing his aim to unseat Jowa is not historically clear.

With the title almost within his grasp, Inseki was faced with the twenty game match against the 21 years old Shuwa. Shuwa, at this time, was already designated as the Honinbo elect. The first match took nine days and one night and ended with a win for Shuwa by four points. After just one game Inseki conceded the match series. Soon after, Shuwa became the 14th Honinbo. Among his famous students can be listed Shusaku and Shuho. His second son is the famous Meijin Shuyei.

INOUYE INSEKI (W) vs HONINBO SHUWA (B)



B(1)(3) opening was considered the correct fuseki during this period.

W(28), strictly speaking, is more correct to extend at (30). But then, since B would play at (36), W probably wished to avoid this.

If W(32) was played simply at (36), B would play directly left of W(6).

If B(45) was played at (47), W would turn at (45).

If W(46) was played at (47), B would turn at (46) and this is good for B because the "influence" towards the center offsets the local loss.

W(56) at (57) would invite an exchange after B cuts at (56) of W capturing the B(49) stone and B connecting on the left side. In this game the W's capture of the B(49) stone would be a congestion of forces with the W(42)(46) wall and therefore bad.

W(64), if simply drawn back at (65), leaves no good follow up after B extends at (64).

B(65) through (71) clarifies the whole board situation.

B gets the forseen plays through (77) to make B's lead definite.

If W(88) at (89) to close the corner, B would extend to the right of (88).

Soon after B(101), the game enters the end game phase. The tremendous tactical skill of Inseki could not breakthrough the sound defense of Shuwa.

Dia. 34: W(1) variation.

Dia. 35: B(2) and then (4) are the correct sequence of plays. The plays through B(8) are standard exchanges.

Dia. 36: W(1) wrong. B(2) (4) leaves W with a congested structure.

Dia. 37: W may choose the (6) variation.

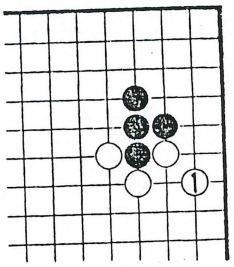
Dia. 38: B should first capture the one W stone with B(7)(9) and then extend out to (11).

Dia. 39: W(1) is wrong because the turn at B(2) is too good a structure.

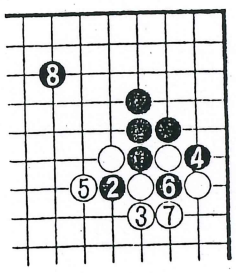
Dia. 40: B(2), generally speaking, is an over play, but in some circumstances it can be effective.

Dia. 41: W(1) correct form. B(2)-(14) is a commonly accepted line of plays. The end result is more or less even.

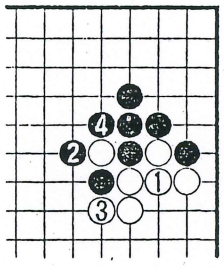
Dia. 42: W(1) may lead to many variations, but a representative exchange of plays is here given.



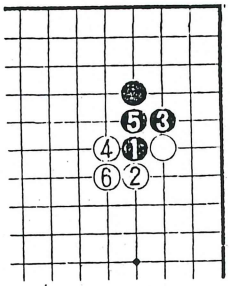
Dia. 34



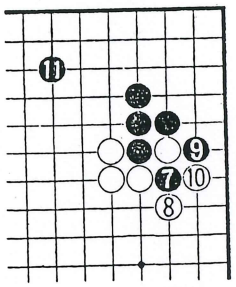
Dia. 35



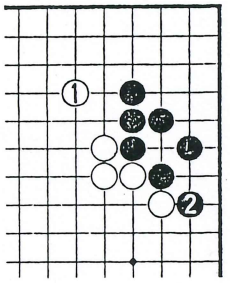
Dia. 36



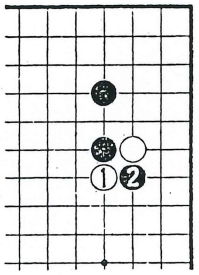
Dia. 37



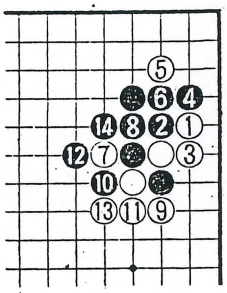
Dia. 38



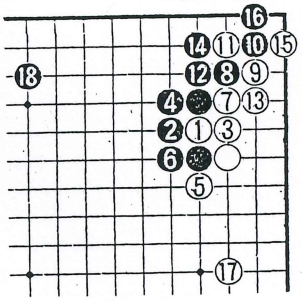
Dia. 39



Dia. 40

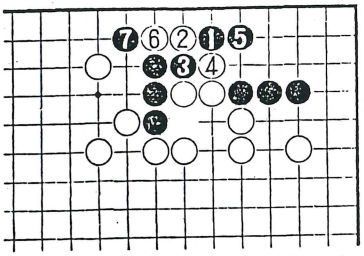


Dia. 41

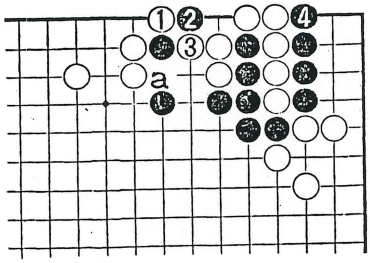


Dia. 42

ANSWERS TO THREE OF THE PROBLEMS ON TESUJU OR TECHNIQUES:

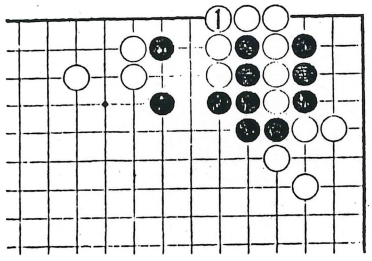


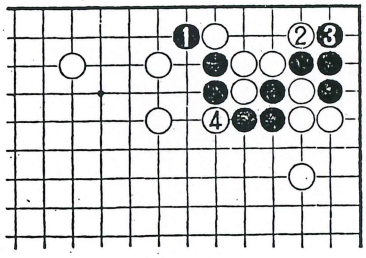
B(1) is correct. W(2) ends in failure after B(7). If W(2) is played at (4), B plays at (5).



W(1) wrong. B(2), W(3), B takes one stone, W at a, B(4). (note misprint)

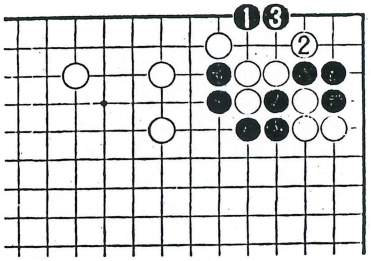
W(1) correct play.



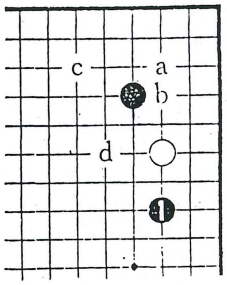


B(1) is wrong. W(2)(4) wins.

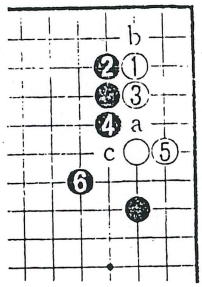
B(1)(3) are the only line of survival.



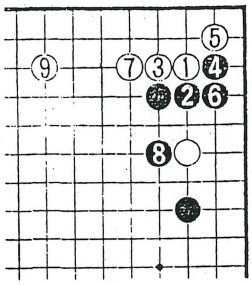
GO LETTER NO.21



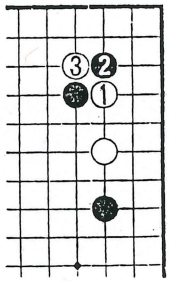
Dia. 1



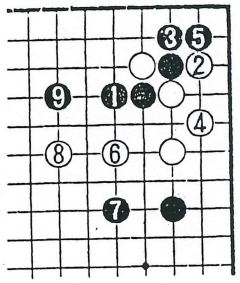
Dia. 2



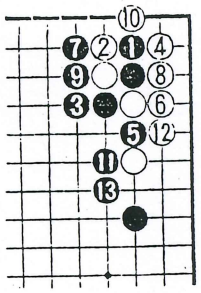
Dia. 3



Dia. 4



Dia. 5



Dia. 6

THE STAR POINT: THE ONE SKIP PINCER

Dia. 1: B(1), the one skip pincer, is the severest of the pincers. W has four usual replies, a, b, c, and d.

Dia. 2: W(1), the 3-3 invasion, is most often played. B(2)-(6) gains outside "influence". "Influence" is the x value or the potential gain that can be derived in the future. B(6) is the correct form. If W(5) at a, B(6) is again correct. If W(5) at b, B pushes at c.

Dia. 3: When the outside "influence" has little value, the B(2)(4) variation should be taken.

Dia. 4: For beginners, the W(1)(3) type of play is perhaps the most difficult.

Dia. 5: B(1) extension follows the Go proverb "in a cross cut situation, extend one of the stones". B's sequence of plays through (9) are correct.

Dia. 6: B(1) is valid. This is an example of the sacrifice technique, which gains a big outside "influence".

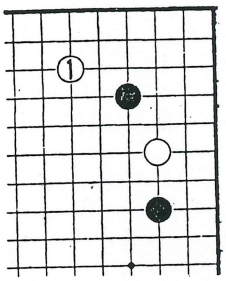
Dia. 7: W(1), counter pincer, is a frequently played tactical maneuver.

Dia. 8: B(1), correctly leans on the stronger side. W(2) is a standard maneuver. B(3)-(13) succeeds in building a tremendous outside "influence". B(9) is timely. B(11) is another technique which has wide utility. W(12) at (13) allows B to save the B(9) stone by playing at (12).

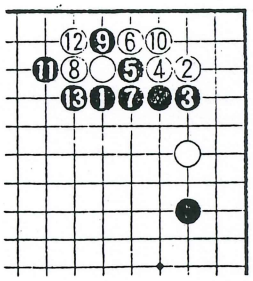
Dia. 9: B(1) can also be played. The structure is slightly dubious but it is a valid variation.

Dia. 10: Against W(1), B(2) is the orthodox reply. If W (3), B(4)-(10) are correct replies.

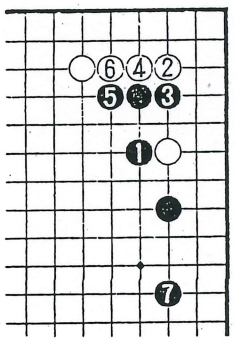
Dia. 11: If B wishes to avoid the W(3) in the previous diagram, B(2) can be played. B(4)-(8) stabilizes the corner The corner is safe even after W gets an additional stone at a. On the other hand, B has a play in the future at b.



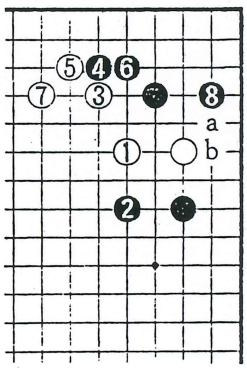
Dia. 7



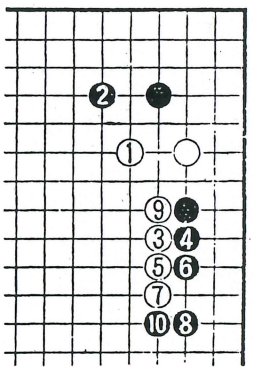
Dia. 8



Dia. 9



Dia. 10

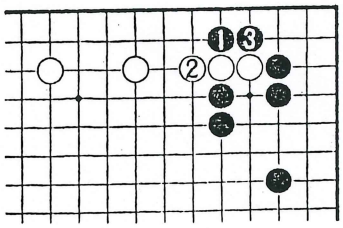


Dia. 11

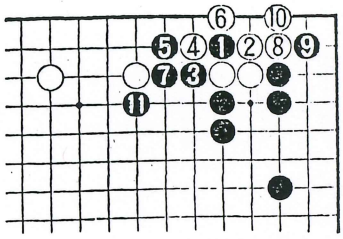
ANSWERS TO TESUJI PROBLEMS:

Dia. 1: B(1) is the key play! W(2) has very little choice, and B(3) completes the maximum gain.

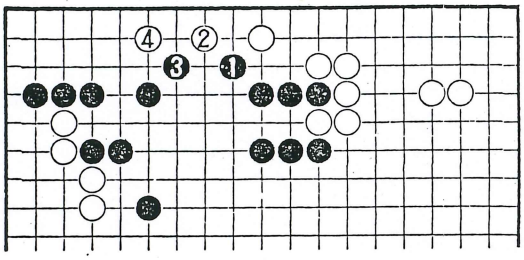
Dia. 2: W(2) is not valid. B(3)-(11) is a definite gain for B. B(11) may be played elsewhere.



Dia. 1



Dia. 2

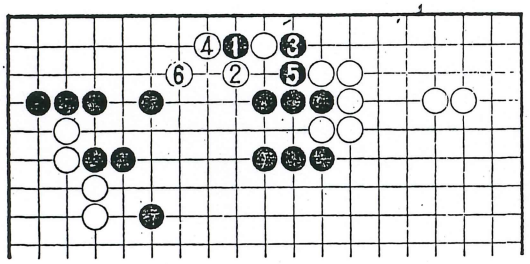


Dia. 3

Dia. 3: B(1) would be unable to stop W(2) (4) encroachment into this side.

Dia. 4: B(1) is not valid because even though B(3)(5) severs this W group, W(4)(6) can no longer be killed.

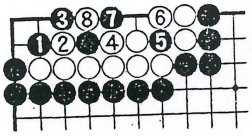
Dia. 5: The best play here is to start with B(1) and using this as a sacrifice stone, to continue through B(9). Although the B(1)(3) is not an elegant technique, in this case, keeps the loss to a minimum.



Dia. 4

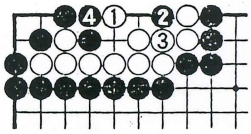
ANSWER TO PROBLEM:

Dia. A: B(1) is the play. W(4) is the strongest reply but B(5)(7) leads into a ko fight.

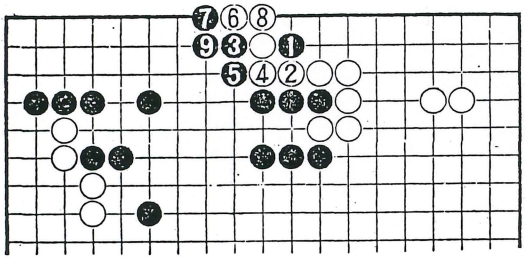


Dia. A

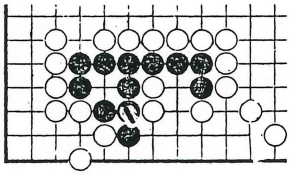
Dia. B: W(1) has no chance at all for survival.



Dia. B

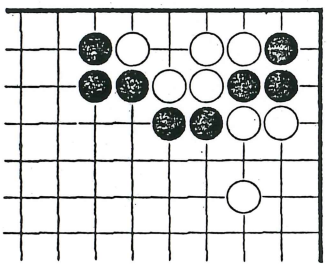


Dia. 5



NEW PROBLEM:
B to play and ko ...

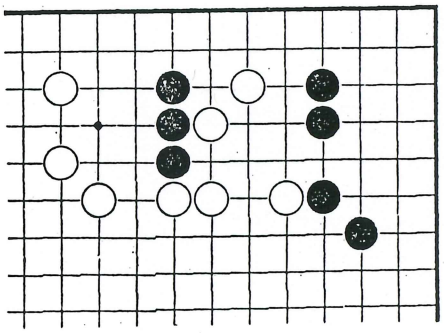
NEW PROBLEMS ON TESUJI:

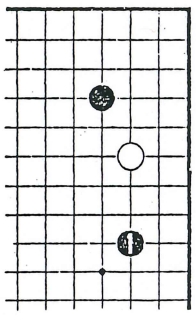


B to play and win...

(solution in No.24)

B to play and connect...





Dia. 1

THE STAR POINT: TWO SKIP PINCER

Dia. 1: B(1) is less severe than the one skip pincer. Conversely, W is more restricted in terms of severely maneuvering against the B(1) stone itself.

Dia. 2: W(1)-B(10) is the most played standard exchange. W gives up the one stone for the corner.

Dia. 3: B(2) can also be played. W(7) through (17) leads into a fight which will extend into the future. Even exchange.

Dia. 4: W(1), B(2), W(3), B(4) and W can continue along three lines; a, b, or c. Each of these variations will be taken up in detail in the three skip pincer.

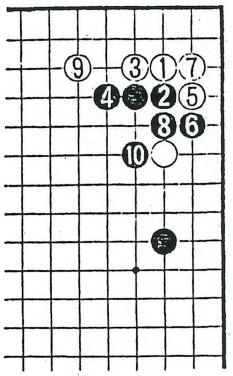
Dia. 5: B(2) can also be played. If W enters the 3-3 point, B(4) and (6), which threatens at a, is the severe follow up. W(7) protects this weakness but the end result favors B.

Dia. 6: If W takes the (1) variation, B(2)-(12) favors B.

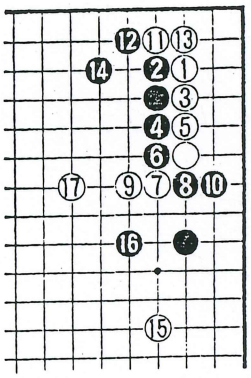
Dia. 7: W(1) is often played too.

Dia. 8: B(1) is a very strong play. The end result is even.

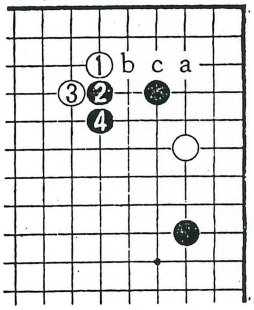
Dia. 9: B(1) is also valid. B(3)-(11) is one conceivable line of play and valid.



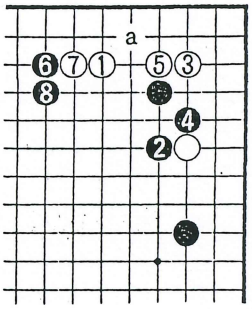
Dia. 2



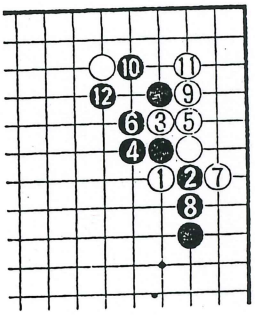
Dia. 3



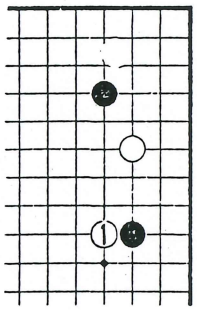
Dia. 4



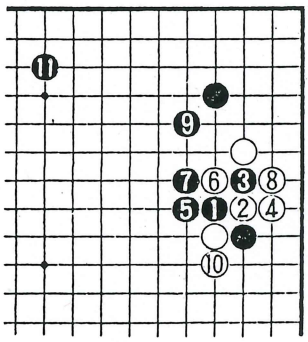
Dia. 5



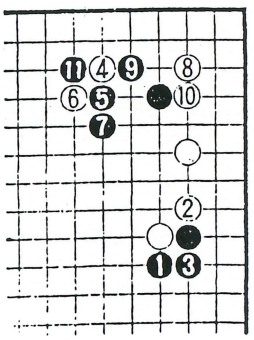
Dia. 6



Dia. 7

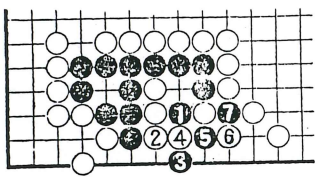


Dia. 8

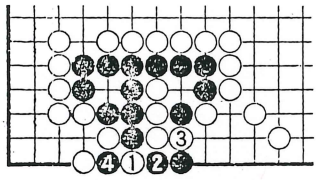


Dia. 9

ANSWER TO PROBLEM IN THE GO LETTER #22



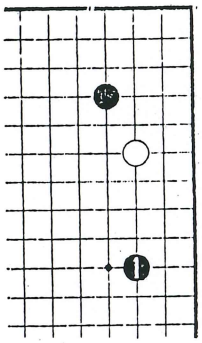
Dia. A



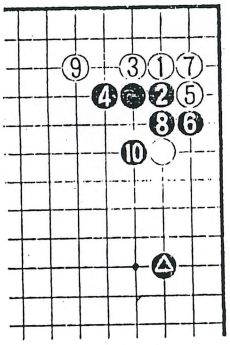
Dia. B

Dia. A: There is no other way but B(1). B(3) is the excellent play and leads into a ko fight.

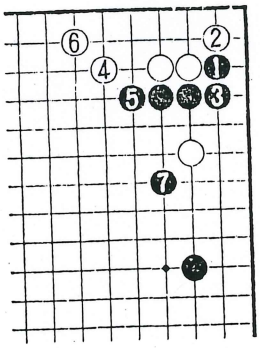
Dia. B: W(1) is a variation. This also leads into a ko fight after B(2).



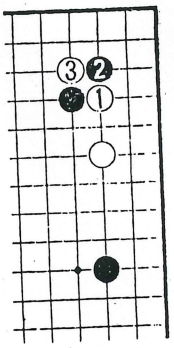
Dia. 1



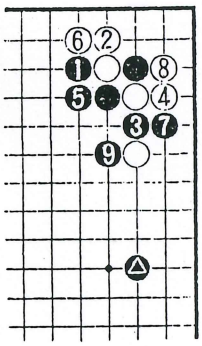
Dia. 2



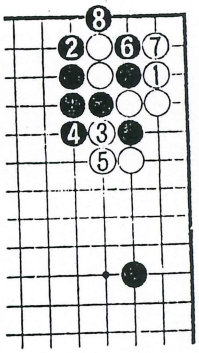
Dia. 3



Dia. 4



Dia. 5



Dia.6

THE STAR POINT: THE THREE SKIP PINCER

Dia. 1: B(1), the three skip pincer, has the greatest number of variations. Much of the variations could be applied to other pincers.

Dia. 2: W(1) is the often played 3-3 variation. In this case, the original pincer forms an ideal extension.

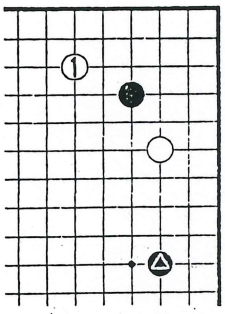
Dia. 3: B(1)(3) variation is valid.

Dia. 4: W(1)(3) is another standard variation.

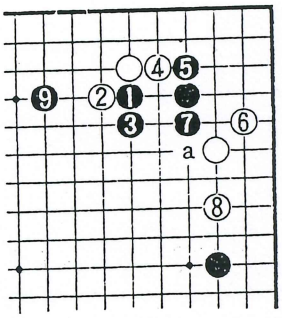
Dia. 5: In view of the pincer stone, B (1)(3) is an apt technique. B(5) is the key play. And B(9) completes a substantial outside position.

Dia. 6: W(1) variation is conceivable, but the end result definitely favors B.

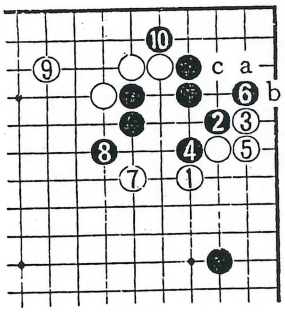
Dia. 7: W(1) is the counter pincer and the variations which follows are constantly aware that the original B pincer must be utilized to its fullest.



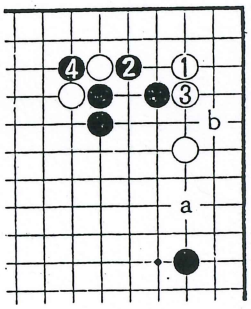
Dia. 7



Dia. 8



Dia. 9

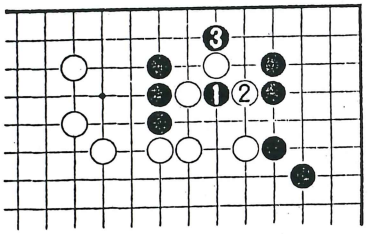


Dia. 10

Dia. 8: B(1) takes the orthodox method of leaning on the stronger side. Playing on the other side at a is not correct. W(6) is tricky, but B(7) is correct. B(9) is the key attack point against the upper three W stones. If W(8) is played to protect the upper W group, B attacks at (8).

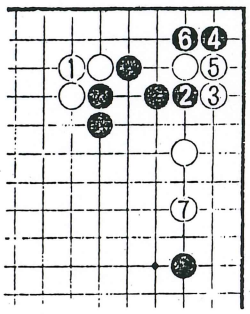
Dia. 9: W(1) joseki, leads to a series of techniques and a precise sequence of plays from which one can learn a great deal. B(10) is necessary to prevent W at a, B at b, W at c, and after B fills, connects to the side.

Dia. 10: W(1)(3) gains the corner, while B gains the outside after B(4). Later, B at a is a good play threatening a play at b.

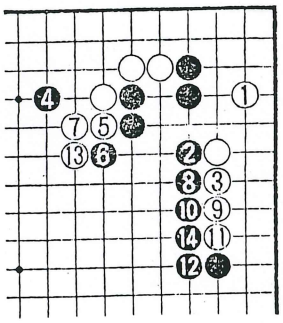


ANSWER TO THE TESUJI PROBLEM:

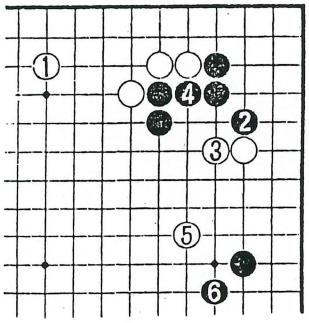
B(1) is the key point to remember. After W(2), B(3) connects. The sequence of play could be reversed and it will still be valid.



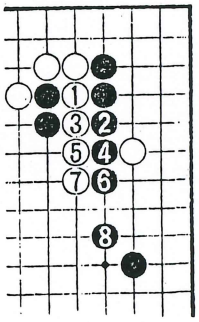
Dia. 11



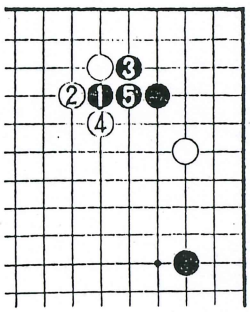
Dia. 12



Dia. 13



Dia. 14



Dia. 15

THE STAR POINT: THREE SKIP PINCER (conti-)

Dia. 11: If W fills at (1), this joseki is the standard exchange. B(4) key play.

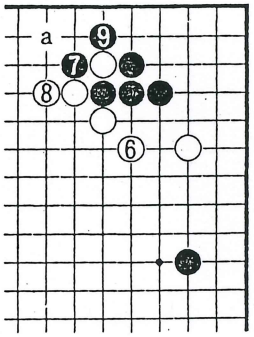
Dia. 12: If W takes the (1) variation, B(2)-(14) is the good, sound sequence.

Dia. 13: If W fortifies the upper W group, B(2)(4) are good. B(6) is the correct form reply against W(5).

Dia. 14: If W pushes through at (1), B (2)-(8), giving up the two B stones, forms a bigger gain on the right side.

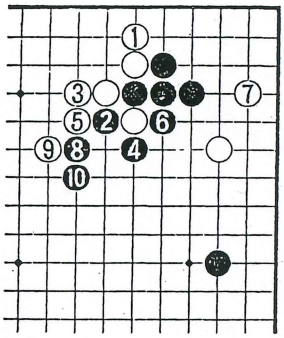
Dia. 15: B(1)(3) is also valid.

Dia. 16: W(6) is the natural follow up. After W(8), B(9) is correct although not immediately necessary. If W plays at (9), B at a, captures W.



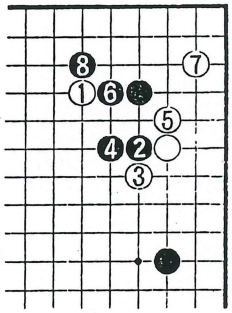
Dia. 16

Dia. 17: W(1) variation. B(2)-(10) is a good line of play.



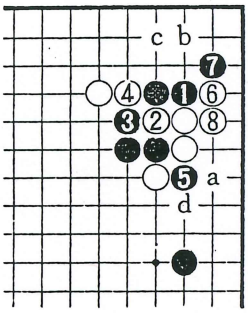
Dia. 17

Dia. 18: If W's counter pincer is the high one skip, B(2) on this side is valid. The exchange through B(8) is an even exchange.



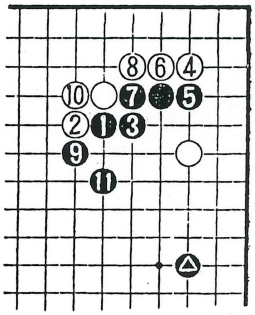
Dia. 18

Dia. 19: B(1) is precarious. After W cuts (2)(4), B(5) does not work. After W(6)(8), if B plays at a, W plays at b; if B a is played at c, W at d captures the B(5) stone.



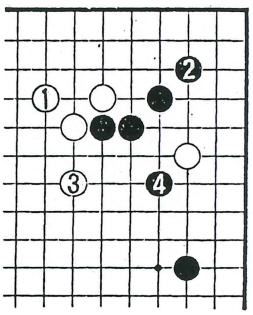
Dia. 19

Dia. 20: B(1) is also valid. B's structure through (11) is quite substantial.

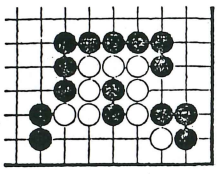


Dia. 20

Dia. 21: If W(1), B(2) is the good play. W(3) is about the most that W can play, but after B(4), B is good.

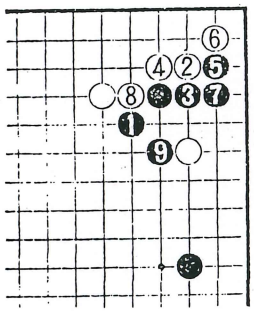


Dia. 21

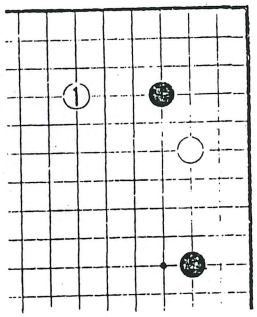


NEW PROBLEM:

W to play and live...
A ko fight can
be avoided.



Dia. 22



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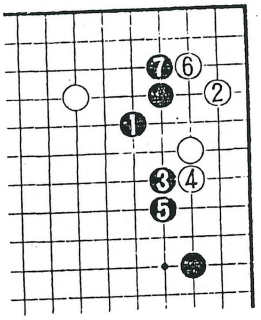
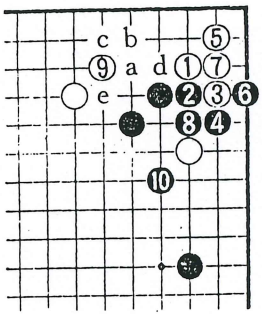
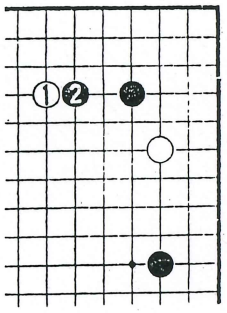


Dia. 24



Dia. 25



Dia. 26

Dia. 22: B(1) is also valid. B(5)(7) are the important sequence of plays.

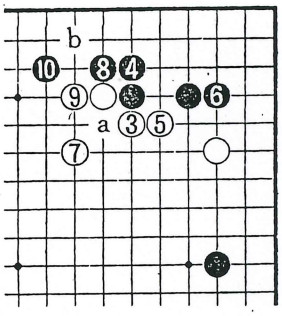
Dia. 23: W(1) is another variation.

Dia. 24: B(1) is the least complicated. Against W(2), B(3)-(7) builds a huge wall.

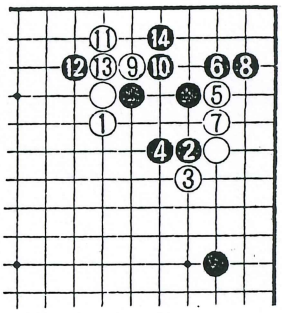
Dia. 25: If W(1) enters the 3-3 point, the joseki is through B(10). As a future threat, B can have the following under consideration: B at a, W at b, B at c, W at d, and B at e, for a ko.

Dia. 26: B(2) is another valid line.

Dia. 27: If W(3), B through (10) gains territory in the upper section. If W(7) is played at a, B should play at b.



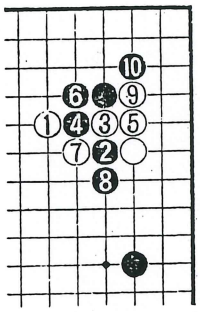
Dia. 27



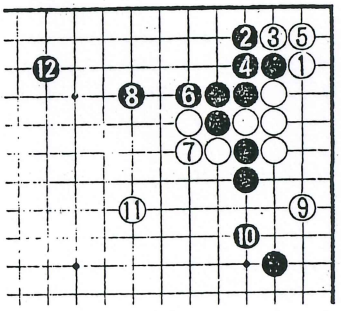
Dia. 28

Dia. 28: If W extends (1), B(2)(4) is the severest because it separates the W forces.

Dia. 29: W(1) is seldom played because, locally speaking, it ends in a loss for W.



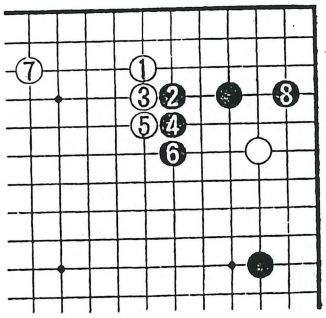
Dia. 29



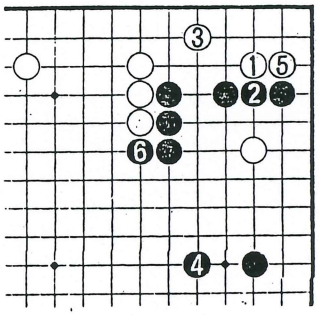
Dia. 30

Dia. 30: Continuing, the end result after B(12) favors B because the center W group is a poor structure without base.

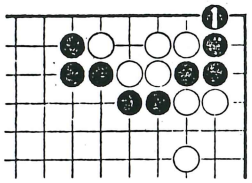
Dia. 31: W(1) is another variation of the counter pincer. B(2)(4) technique is the least complex. B(8) assures the safety of the corner B group and, by (4)(6) plays, increase the side into a substantial territory.



Dia. 31

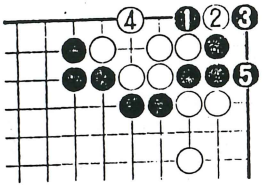


Dia. 32



SOLUTION TO THE TESUJI PROBLEM:

B(1) is correct.

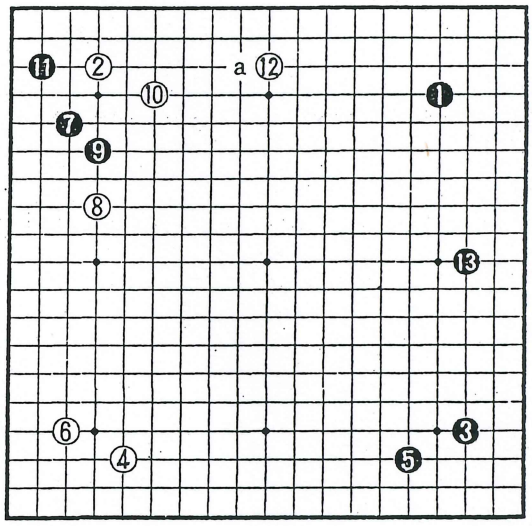


B(1) is wrong. W(2)(4) is a seki position. W(4) can play to the left of B(1) for a ko if W so chooses.

THE 9th ANNUAL JAPAN GO ACADEMY CHAMPIONSHIP

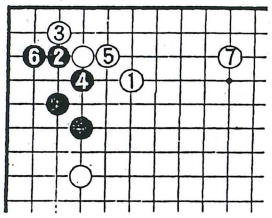
The 5 Game Match Play was won by the challenger Takagawa after winning three games in a row. It took everyone by surprise because even Takagawa himself considers Sakata his nemesis. In 1961, it was Sakata who dethroned Takagawa's 9 years reign as the Honinbo Title Holder. He also won over Takagawa in two other title matches, along with capturing 7 out of 8 of the major title matches in 1961. Previous to this, Sakata has held the Academy Title for 7 years successively.

THE THIRD GAME - TAKAGAWA (W) vs SAKATA (B - giving 4½ points)



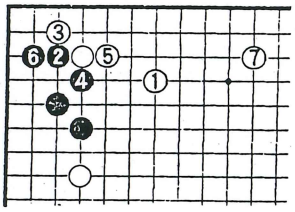
W(4), off point, has the following strategy. If B(5) is played at (6), W plays at (5). If B(5), as played, W(6) can be used to pincer with W(8) against the fairly predictable B(7).

B(9)-W(12) is a standard variation.



Dia. A

Dia. A: B(2)-(6) is a safe variation. Many masters avoid this variation because it is overly conservative.

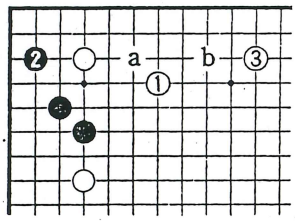


Dia. B

Dia. B: When W(1) is the big knight's extension, B(2)-(6) variation is poor because W(7) is able to extend one further than usual.

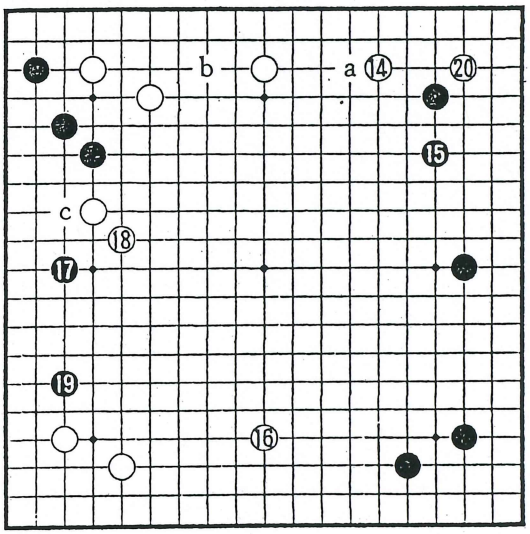
Dia. C: B(2) is correct. B has future invasion plays at either a or b.

B(11) follows the idea developed in Dia. C, that is to play for a future threat. W(12), therefore, is usually played at a to avoid leaving an opening of a future B invasion. But in this case W(12) was chosen to compete against the B potential building on the right side.



Dia. C

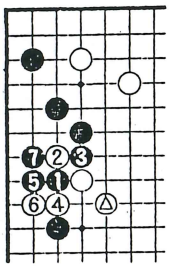
W(14) was played before B gets to play first at a, which would threaten an invasion at b. Therefore W(14), indirectly, protects the weakness at b.



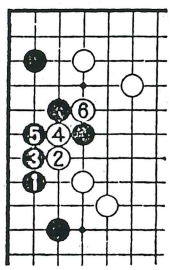
W(16) is a big position.

B(17) jabs at the weakest link in W's opening position.

W(18) is a standard form structure to prevent B from connecting at c.



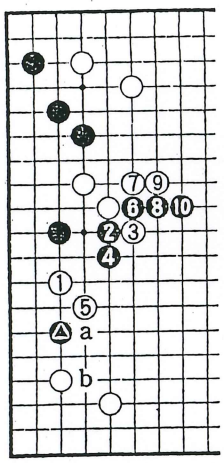
Dia. D



Dia. E

Dia. D: B can't connect.

Dia. E: B(1) does connect but the loss is too great to consider it valid.

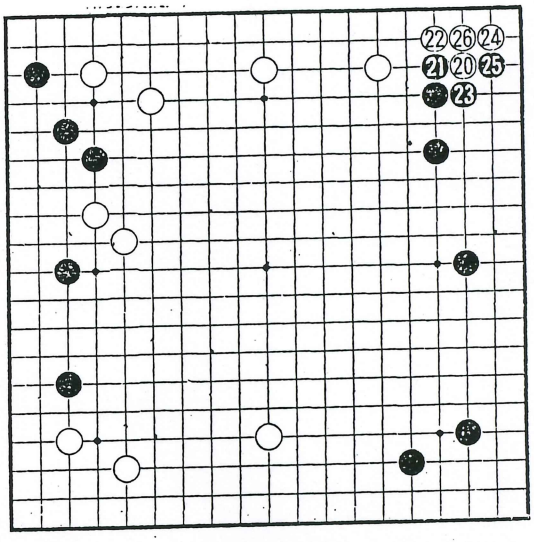


Dia. F

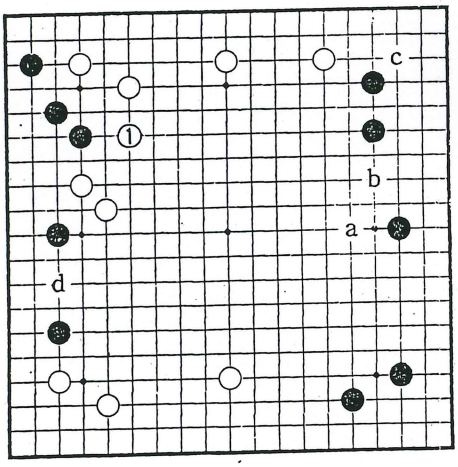
B(19) is the maximum play. One point up is safe but it is too conservative.

Dia. F: If W(1) invasion, B(2) is the prepared line of play. After B(10), if W plays at a, W(1) invasion is a local success. But in terms of the whole board, the "influence" gained by B in the center, easily offsets the local loss. If W fails to complete at a, B at b, easily revives the B stone.

W(20) was questionable in terms of timing.



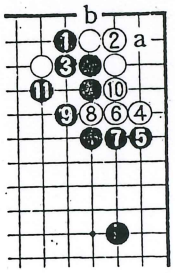
Dia. G: W(1) was the best play over the whole board. It serves to fortify the W's upper position and at the same time increases the threat of an invasion at b. As far as the right side is concerned, the proper sequence of play should be W at a, if B at b, now W invades at c.



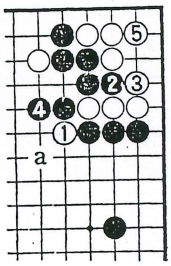
Dia. G

B(23)(25) are played to gain sente and to play elsewhere.

Dia. H: If B(1), the standard exchange is through B(11) or the W(2) at a, variation, which is followed by B at b, W fills at (2), B at (3), W jumps to (5).



Dia. H

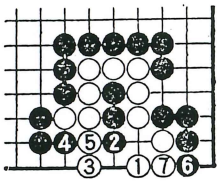


Dia. I

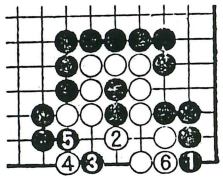
Dia. I: W(1) cut, can also be played. After W(5), B at a, is the safe variation.

(to be continued)

SOLUTION TO PROBLEM:



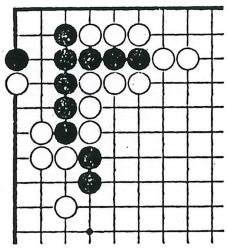
W(1) is correct. W(7) completes a seki position.



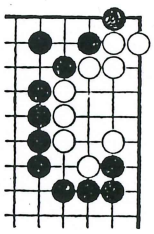
If B(1), W(2)-(6) and this W group lives.

NEW PROBLEMS:

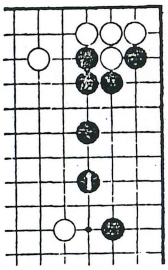
B to play ...



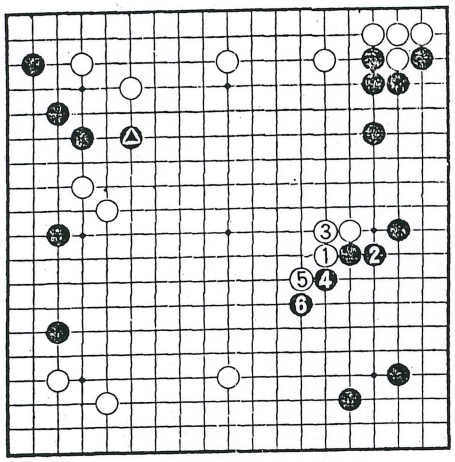
B to play ...



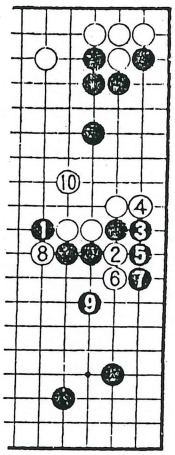
THE GO LETTER NO. 25
(Vol.I)



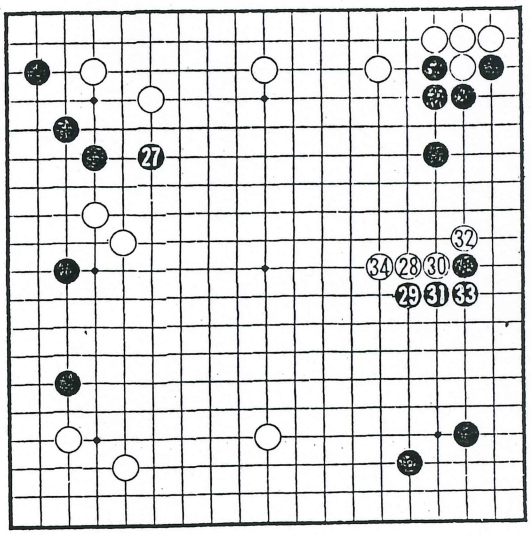
Dia. J



Dia. K



Dia. L



B(27) is a very vital play in this game.

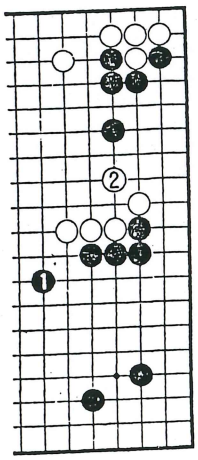
W(28), while necessary to prevent the growth of this B potential, is nevertheless apparent that the timing was missed earlier.

Dia. J: B(1) is obviously small in scale in this situation.

W(30) is unorthodox in form structure.

Dia. K: W(1)(3) is the usual formation. But in this case, the earlier B (27) jump into the center discourages any center possibilities, and B(4)(6) would further increase the lower right side.

B(33) seems correct. Dia. L: B(1) is strong and tempting, but the sequence through W(10) offers W more possibilities.

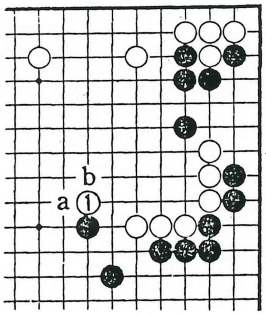


Dia. M

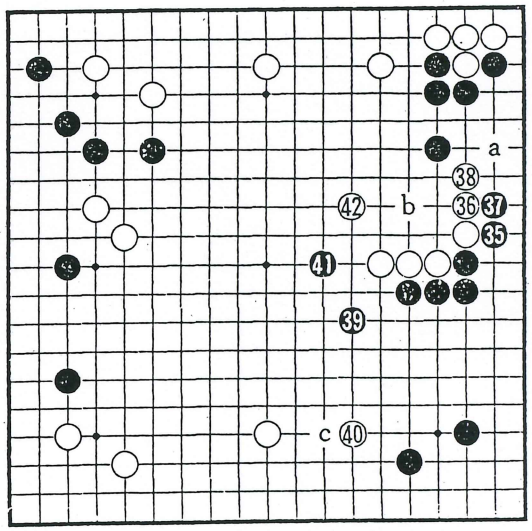
B(35)-(39) concentrates on the development of the lower right side.

Dia. M: If B(1), W(2) gains a nice structure.

B(35)(37) seem to weaken the upper B stones unduly, but in an emergency B can connect at a or, if W plays at a, B can counter at b.



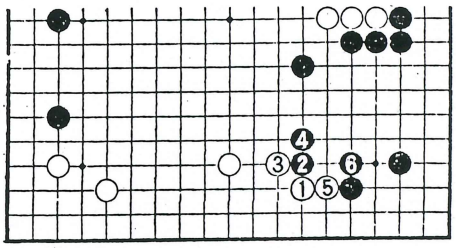
Dia. O



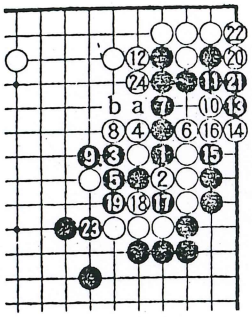
W(40) played before B gets a chance to play at c. But it was better to play at one point lower as in Dia. N: Although B gets to fortify with B(2)-(6), W gets to fortify the lower side too, so that it balances out.

B(41) is the key attacking point.

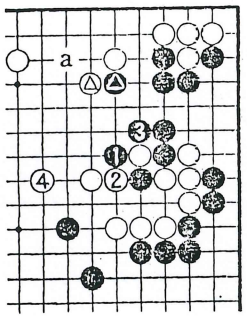
W(42) is weak. Dia. O: W(1) maintains the maximum pitch. If B at a, W plays at b.



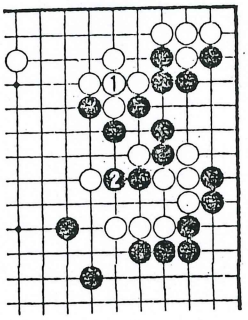
Dia. N...



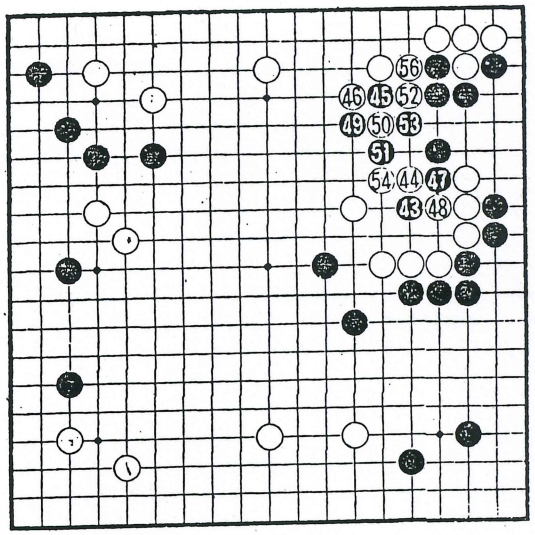
Dia. P



Dia. Q



Dia. R



B(43) is the vital attacking point.

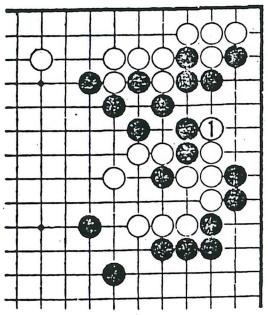
W(44) is the correct counter technique. To merely connect is poor.

B(45) could have played directly as in Dia. P: This is just one of many possible variations. B loses 10 stones but the gain in outside "influence" amply makes up for this loss.

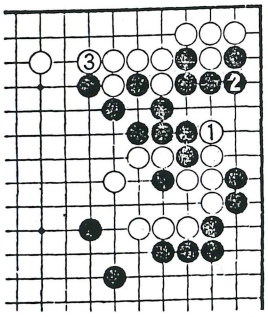
B(49) could capture the W(44) stone as in Dia. Q: But W gets out with (2) (4) and the end result makes the previous B(45) stone poorly placed. In other words, it should be in the direction of a.

W(54) is correct. Dia. R: If W(1) fills, B(2) and this is bad for W.

B(55) takes ko.



Dia. S



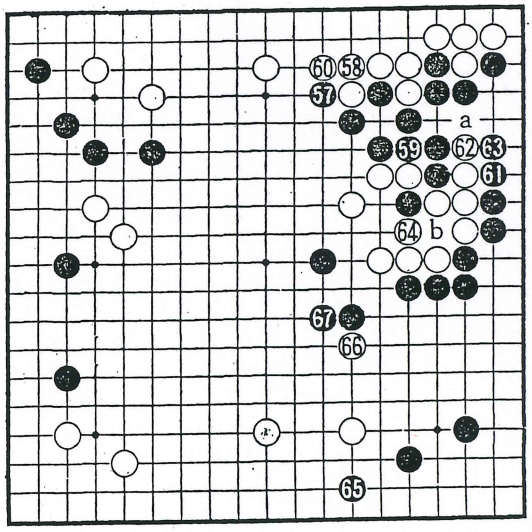
Dia. T

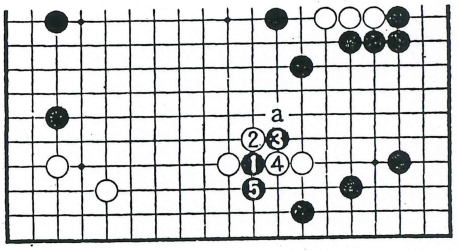
B(59) is necessary. Dia. S: If B neglects this position, W(1) is the key play.

W(60) was poor. W should follow the sequence given in Dia. T: Since W(1) forces B (2), the difference was big.

B(61)(63) are very good. If W(64) is neglected, B at a, forces a response at b, and leaves this W group with only one eye.

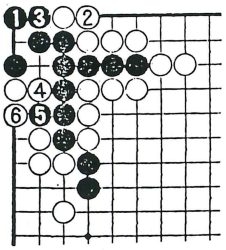
W(66), B(67) is a poor exchange for W, but this is necessary to protect against B's threat as given in Dia. U: In other words, W(66) was played to be able to capture by ladder at a.



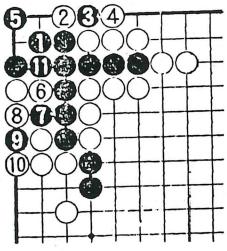


Dia. U

Dia. 1



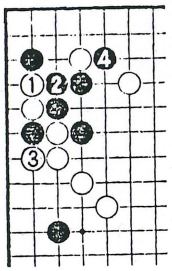
Dia. 2



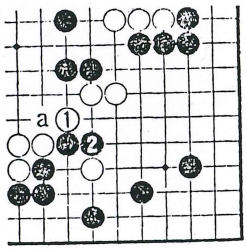
SOLUTION TO PROBLEM:

Dia. 1: B(1)(3)(5) are the important sequence of plays. After B(11), W can not fill because the whole group will fail.

Dia. 2: Simply B(1) is a failure because after W(6), B can not press.



Dia. V

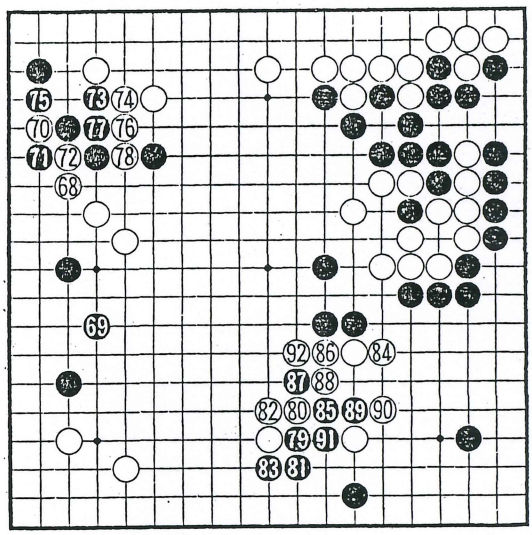


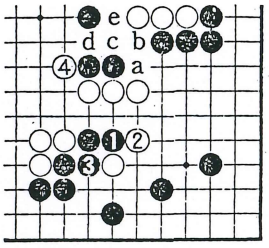
Dia. W

W(68) is about the only place left for a possible chance to reverse the tide of battle.

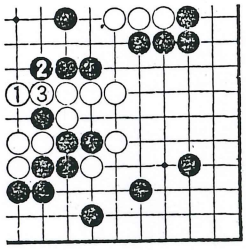
B(69) is correct. Now with W(68), W has gained in additional strength.

W(70) is a key attacking point. But B(73) is the excellent defense. If W (74) is played as in Dia. V: The exchange through B(4) favors B. B(79) takes the attacking initiative.





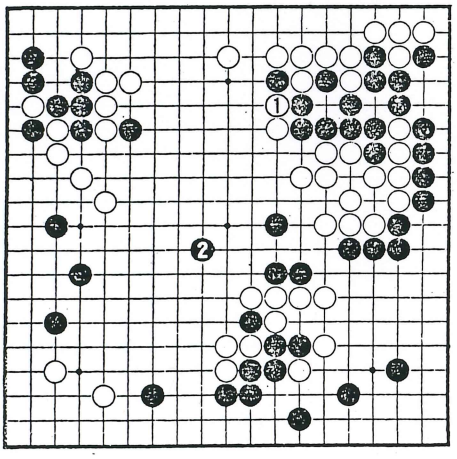
Dia. X



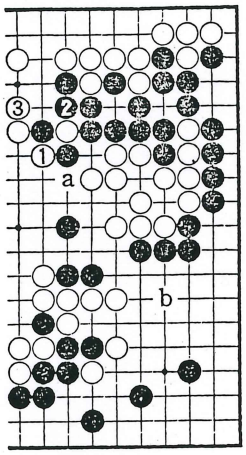
Dia. Y

W(86) is correct. Dia. W: W(1) is poor because it leaves a weakness at a.

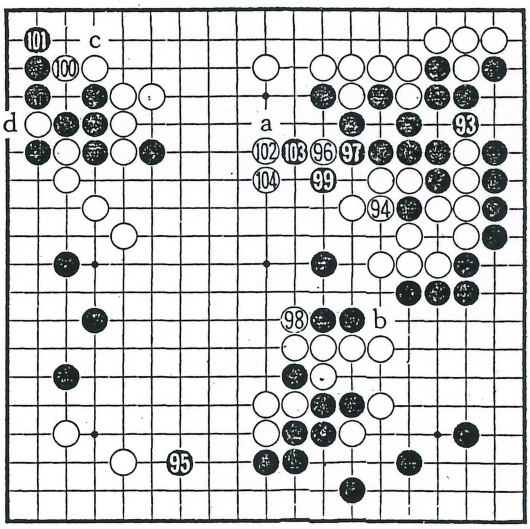
Dia. X: If B(1)(3), W(4) threatens to play, W at a, B at b, W at c, B at d, W at e, and severs this B group. Therefore the reason for B(87) and W (92). Dia. Y: If W(1), B gets a free play at (2).



Dia. Z



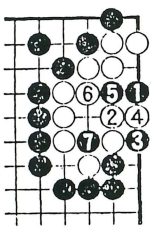
Dia. 1



W(98), needless to say, threatens the severance starting at b. Dia. Z: W(1) looks good but the B(2) attack is severe.

W(100) avoids B's play at c. B(101) is necessary protection against W at d, to kill this group.

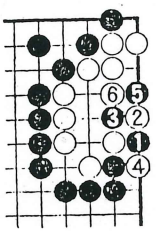
W(104) slack. Dia. 1: W(1)(3) correct. If B at a, W at b, for some hope.



SOLUTION TO PROBLEM:

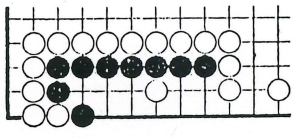
B(1) is correct.

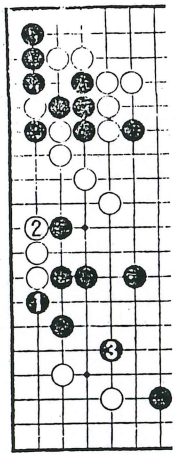
B(1) leads to a ko ...



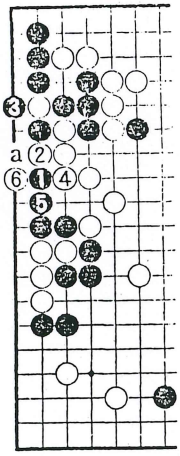
NEW PROBLEM:

W to play ...





Dia. 2



Dia. 3

B has a definite edge at the B(15) point.

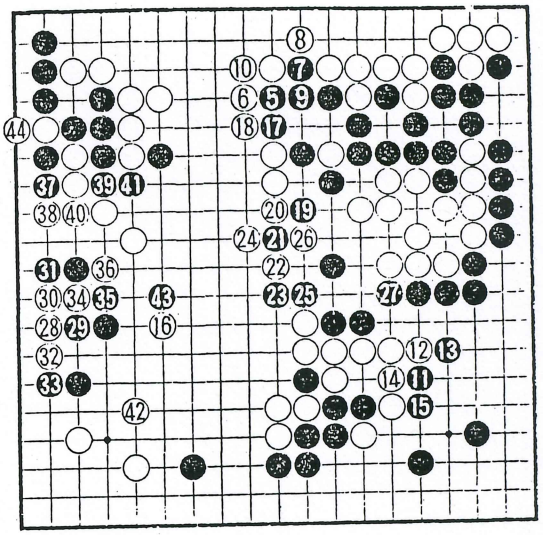
B(23)(25) break W's hope for the center.

W(28) is the last bid to upset B's edge.

B(31) refuses to slack. But Dia. 2: B (1)(3) were more than sufficient to win.

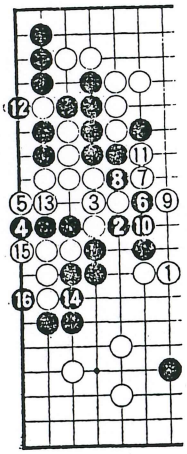
B(37) can not win this fight even though played as in Dia. 3: The ko at a favors W.

After W(42), B's edge is no longer clear.

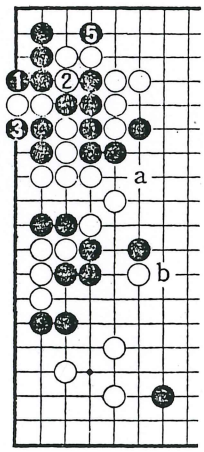


W(44) is an excrutiating play against B.

Dia. 4: W(1) leaves the W group on the left, vulnerable to an attack. B(2)-(16) leaves the W group with only one eye.



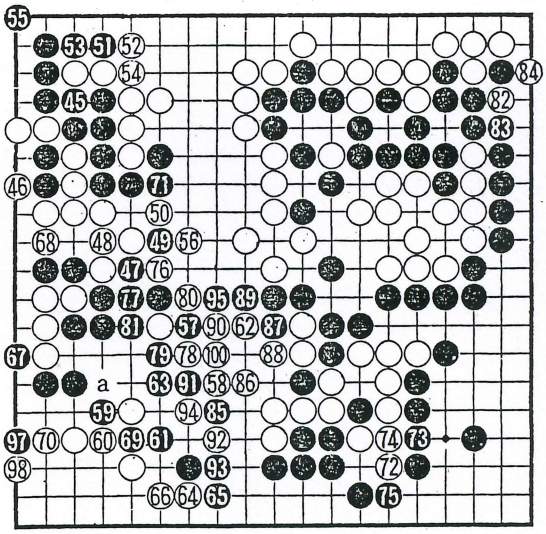
Dia. 4



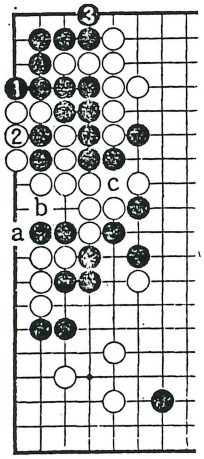
Dia. 5

B(45) can not be helped. Dia. 5: If B (1), W(2)(4) pitch, and if B(5), W at a, forcing B to respond and goes after the lower B group with the play at b.

B(55) did not follow the sequence in Dia. 6: Because B(1) (3) eliminates the threat to play at a, W at b, and B cuts at c with sente.



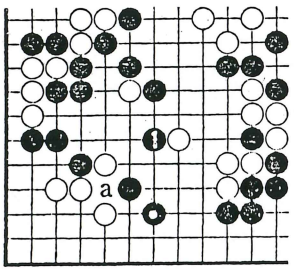
B(63) is the final losing play. Dia. 7: B(1) or a direct cut at a, would have made the game still a toss up.



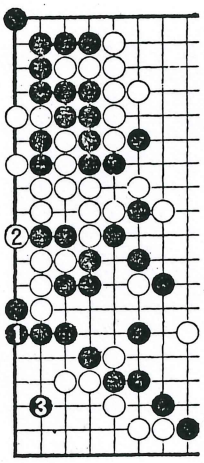
Dia. 6

W(64)(66) are the big end game play that gives W a slight but definite edge.

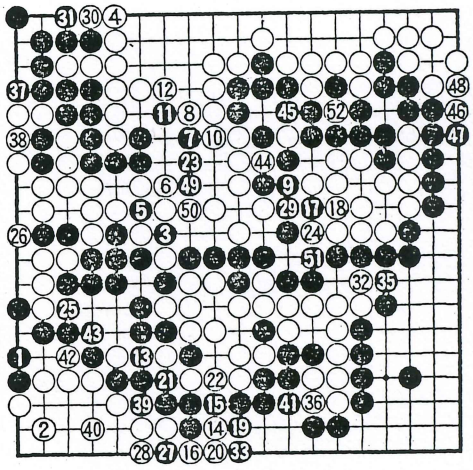
W(70) protects against the Dia. 8: B(1)(3) plays. This sequence can not be taken before playing (69) because W has a counter play at a. W(96), B(99) take ko. W(34) fills. Both fill 2 remaining ½ ko.



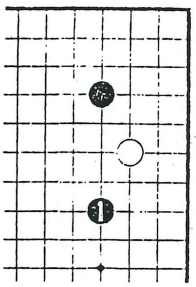
Dia. 7



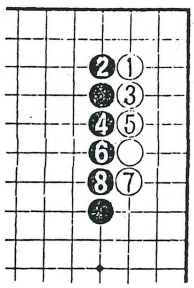
Dia. 8



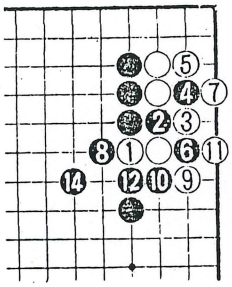
W wins by 3½ points.



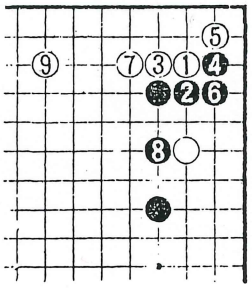
Dia. 1



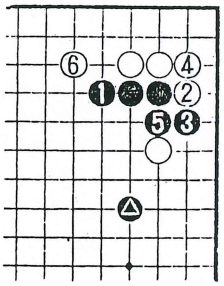
Dia. 2



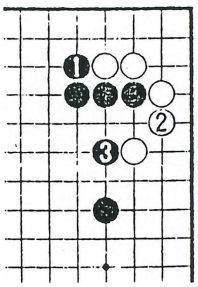
Dia. 3



Dia. 4



Dia. 5



Dia. 6

THE STAR POINT: HIGH ONE SKIP PINCER

Dia. 1: B(1), the high one skip pincer, when properly applied could be very effective.

Dia. 2: If W enters the corner, B manages to build a solid wall.

Dia. 3: If W varies with (1), B through (14) again builds a substantial wall. W(13) fills.

Dia. 4: B may take the variation (2)-(8).

Dia. 5: Extending B(1) is poor because after W(6), the original pincer becomes redundant next to the B wall.

Dia. 6: B(1) is acceptable. In some situations this might be very good.

Dia. 7: W(1)(3) is a frequently used technique.

Dia. 8: B(4)(6) gives up the corner for the outside.

Dia. 9: B(1), takes another standard position of "extending one side in a cross cut situation".

Dia. 10: W(1) is a conceivable counter attack. B at a is the simplest and also the severest play.

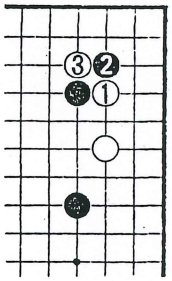
Dia. 11: A direct maneuver like W(1) does not work. B(2)(4) are the good plays and after B(10), W has a losing fight.

Dia. 12: B(1) is also valid. B's structure after B(9) is very good.

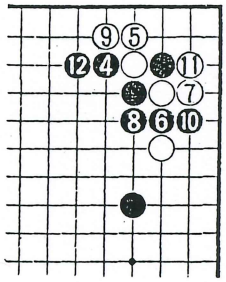
Dia. 13: W(1) is also a valid method.

Dia. 14: B(1) is good. If W(2), B(3)(5) smoothly acquires the upper portion as territory.

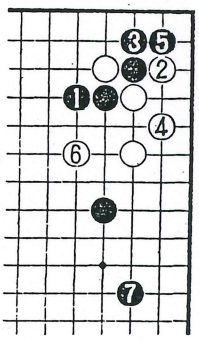
Dia. 15: B(1) is also valid. After W(2), B(3) is correct.



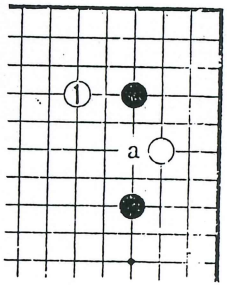
Dia. 7



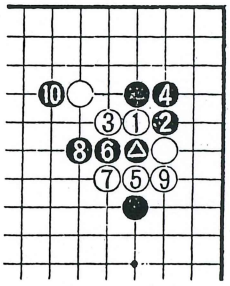
Dia. 8



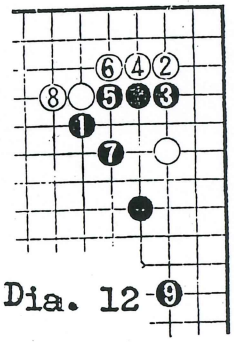
Dia. 9



Dia. 10

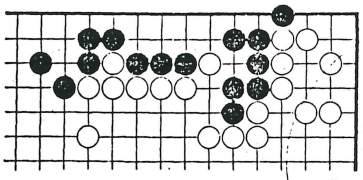


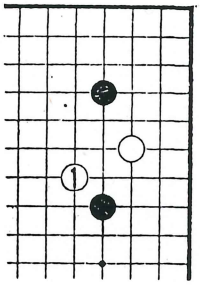
Dia. 11



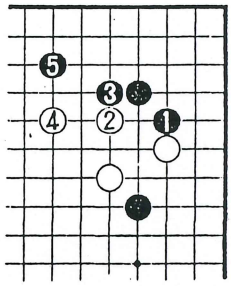
Dia. 12

NEW PROBLEM: W to play ...

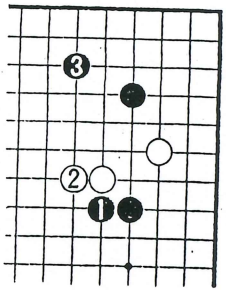




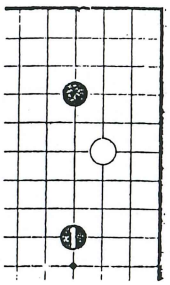
Dia. 13

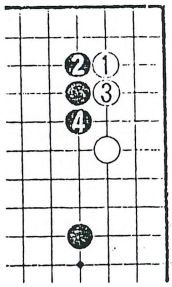


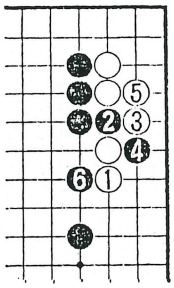
Dia. 14

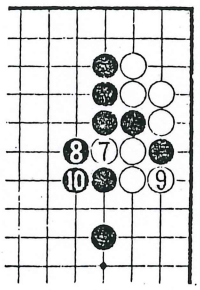


Dia. 15


Dia. 1


Dia. 2


Dia. 3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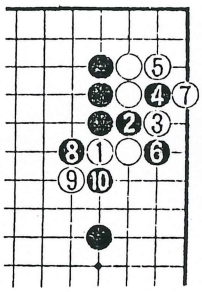
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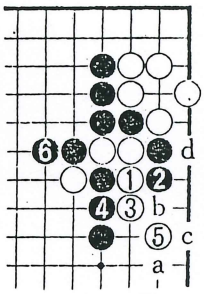
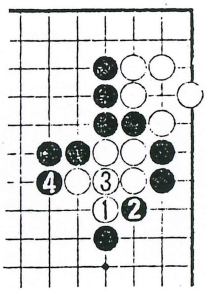


Dia. 6


Dia. 7

THE STAR POINT: THE HIGH TWO SKIP PINCER

Dia. 1: B(1), the high two skip pincer, is very popular. The aim is to lead into a center fight.

Dia. 2: W(1) is a valid line of play.

Dia. 3: If W(1), B(2)-(6) is a valid technique.

Dia. 4: Continuing through B(10), the exchange is even.

Dia. 5: If W(1) takes this variation, the sequence goes through B(10) and continues ...

Dia. 6: W(1) through B(6) completes this exchange. B(6) may first complete B at a, W at b, B at c, and W at d.

Dia. 7: W(1) is not valid. B(2)(4) captures in a ladder.

Dia. 8: W(1) is bad because B gets (2)(4), a precise closure, with sente.

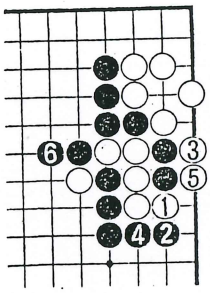
Dia. 9: In this position, B can later choose a threat play at either a or b.

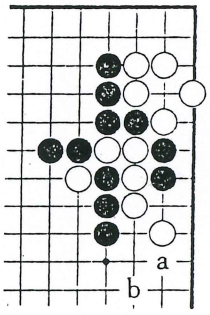
Dia. 10: W(5) is another variation.

Dia. 11: B can play at a against W(1). Refer to the low two skip pincer.

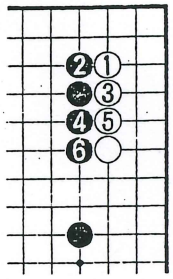
Dia. 12: W(1) is again valid.

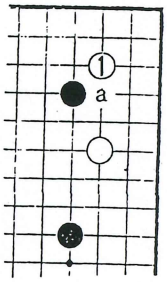
Dia. 13: B(2)-(10) is a valid variation.


Dia. 8

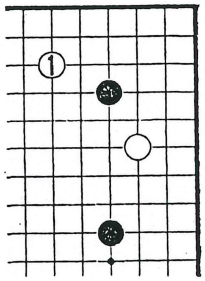


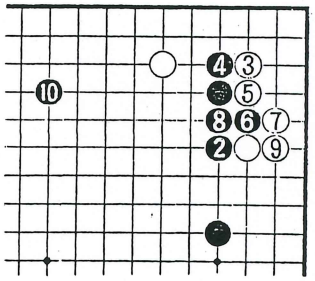
Dia. 9

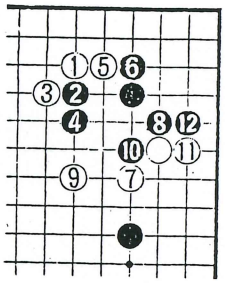

Dia. 10



Dia. 11

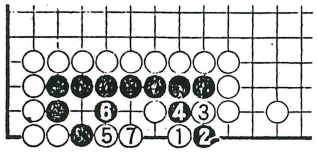

Dia. 12

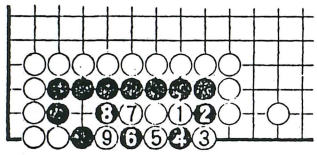

Dia. 13


Dia. 14

THE GO LETTER VOL.I NO. 28

THE ANSWER TO PROBLEM:

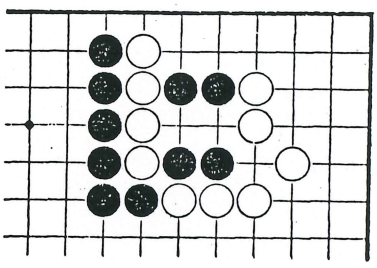




W(1) is the correct play. B(2)(4) are the maximum counter but after W(7), this is double ko and a lost fight for B.

W(1) leads into a ko fight.

PROBLEM ON TESUJI:
W to play ...



(conti-) THE STAR - TWO SKIP PINCER

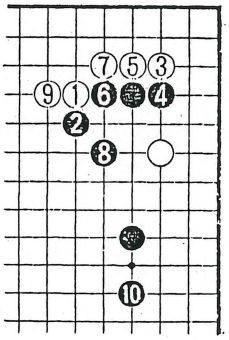
Dia. 15: Against the high W(1), B(2) is valid. If W(3) enters the corner, B's play through (10) is good. B(8) is especially correct.

Dia. 16: W(1) is a hamete or trap. B(2) and (4) are correct responses and W does not have a good follow up.

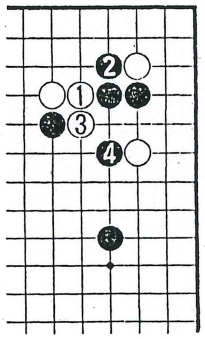
Dia. 17: B(2) is poor and allows W(1) to succeed.

Dia. 18: W(1) at times could be effective. B(2) is an orthodox play. W(3) is also a good play. The exchange through W(9) is even.

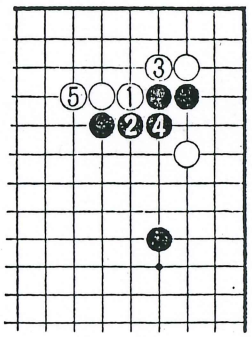
Dia. 19: B(2)(4) is at times effective. W (5) leads into fierce fighting.



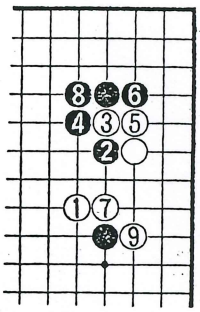
Dia. 15



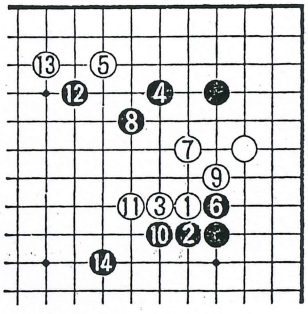
Dia. 16



Dia. 17



Dia. 18



Dia. 19

THE STAR: HIGH THREE SKIP PINCER

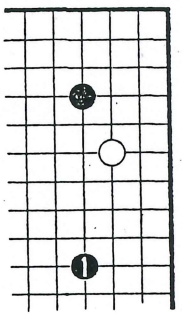
Dia. 1: Since most of the variations in the low three skip pincer can be applied here, exchanges starting with W's entry into the 3-3 point and the knight's counter pincer from the other side, will be eliminated.

Dia. 2: W(1)(3) are calm "wait for an opening" type of plays.

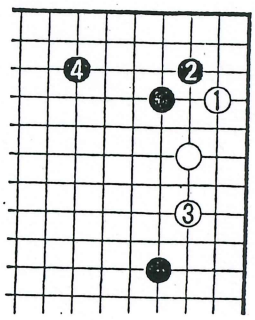
Dia. 3: Against the high W(1) counter pincer, B(2) is as always valid. After W(3), B(4) is another technique. The exchanges through B(16) is joseki.

Dia. 4: B(1) is also valid. The play through B(15), gains on the outside "influence" in exchange for the corner.

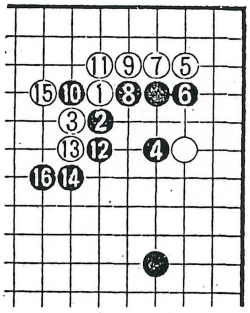
Dia. 5: If W leaves the situation, B(1)(3) attack is the orthodox method.



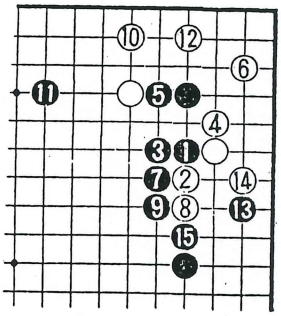
Dia. 1



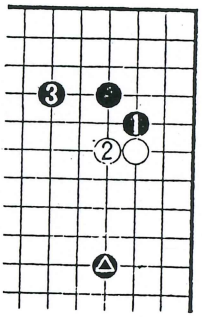
Dia. 2



Dia. 3



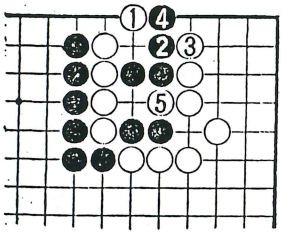
Dia. 4

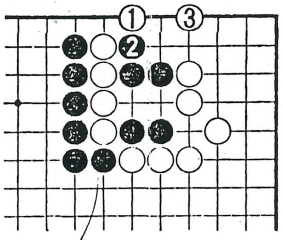


Dia. 5

ANSWER TO TESUJI PROBLEM:

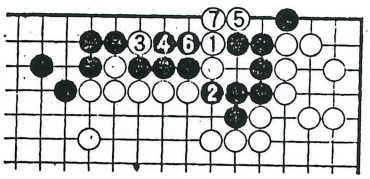
W(1) is correct and wins the semeai or connects as in the diagram on the right.





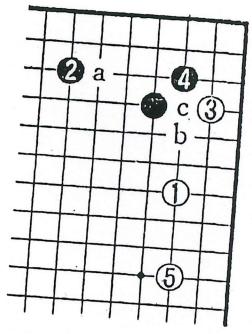
ANSWER TO PROBLEM:

W wins semeai.

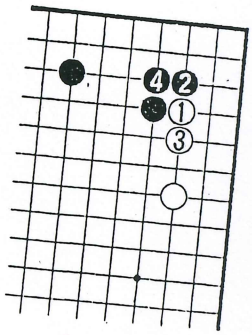


THE STAR: THE BIG KNIGHT'S APPROACH

Dia. 1; The W(1) approach is used from time to time depending on the surrounding circumstances. B(2) is the standard response. If W(3), B(4) is correct and the fact that B(2) is a step further than at a is a greater satisfaction when compared to the other joseki. If W(3) is not played, B at b is a good play. If on occasion W enters at (4), with the W(3) play, B at c is correct.



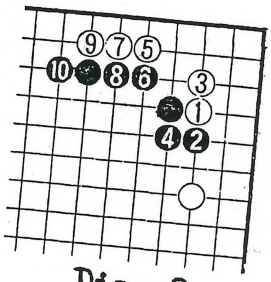
Dia. 1



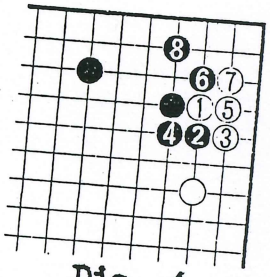
Dia. 2

Dia. 2: B(2)(4) are good choice of plays.

Dia. 3: B(2)(4) variation to build strength on the outside is also valid.



Dia. 3

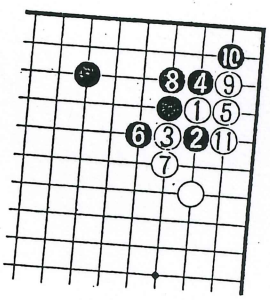


Dia. 4

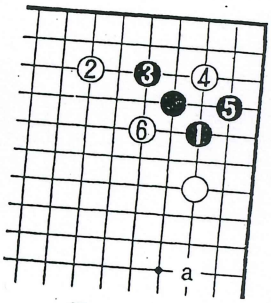
Dia. 4: Against the W(3) variation, the soundest line of play is to fill at (4).

Dia. 5: W(3) is very severe but normally, B(4)(6) is a good choice because B gets the sente and thus be able to play elsewhere.

Dia. 6: B(1) is also valid. W(2) is most often played under the circumstances and this exchange completes after W(6). W(4) is played as a sacrifice stone and after W(6) hinders B from moving outward. B(5) can also be played at a in a pincer attack.



Dia. 5



Dia. 6

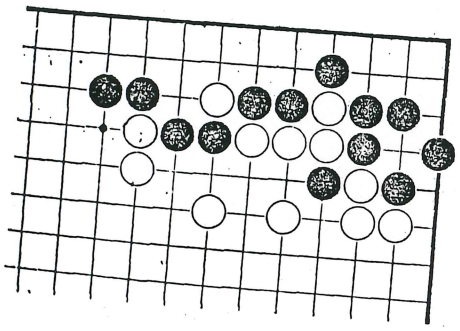
PROBLEMS ON TESUJI:

Dia. A: W to play ... the one isolated W stone seems captured but with the proper technique ...

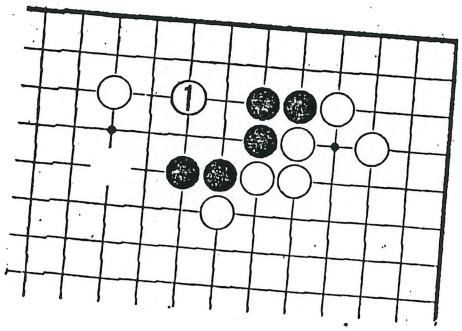
Dia. B: W(1) is at the vital point. B to play ... with the proper play B should be able to protect the cut with sente.

Dia. C: W to play ... W must make two eyes to live ... it seems impossible, but with the proper play W accomplishes just that.

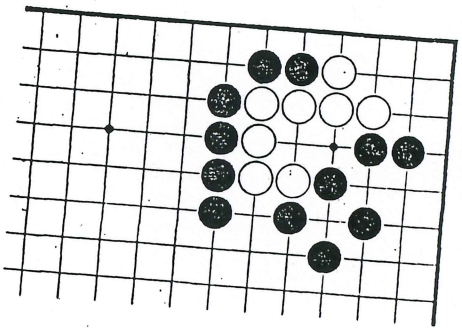
Dia. A



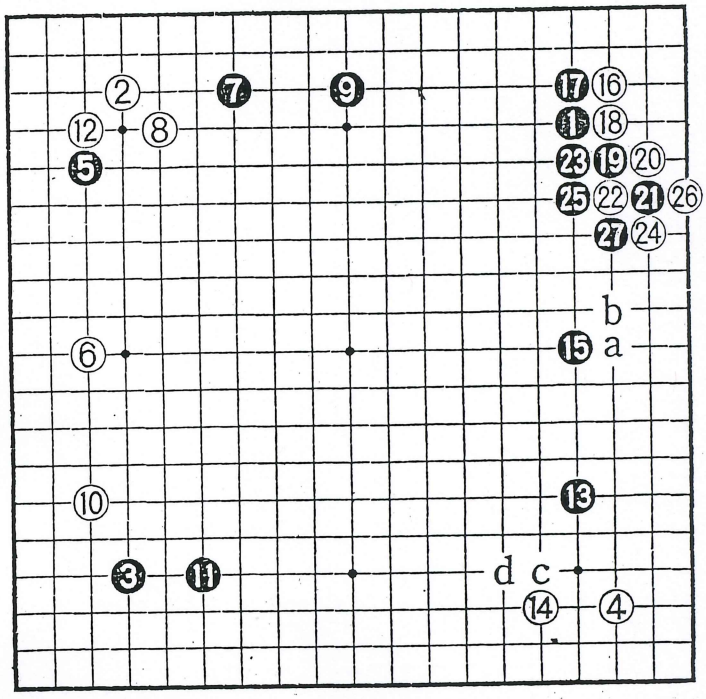
Dia. B



Dia. C



KIDANI (W) vs TAKAGAWA (B giv. 5 pts)
FROM THE FIRST MEIJIN TOURNAMENT



W(6) is unorthodox because it lacks impact when considered as a pincer. Note that B(5) has room to make the standard two skip side position. Nevertheless, this is one of the plays frequently played by this great master Kidani, who constantly swims against the flow of the accepted current.

B(7)(9) line was taken, forseeing the W(10), B(11) exchange and gaining satisfaction in the off key position of the W(6) stone. That B can invade between W(6) and (10), and that W(6) lacks pressure against the B(5) stone.

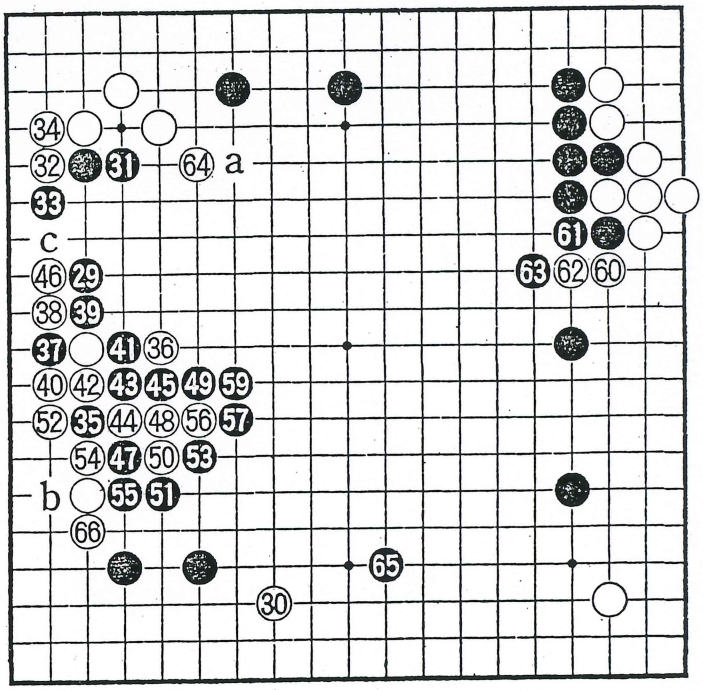
W(12) at a or b would have been more difficult for B.

W(14) is again the individualistic style of Kidani. The orthodox response against B(13) is at either d or at c.

W(16), jumping immediately into the corner is again typical of Kidani.

B(21) variation was played first to gain sente to be able to play at (29) and also because the regular play of extending out to (22) is not good in relation to the B(13)(15) position.

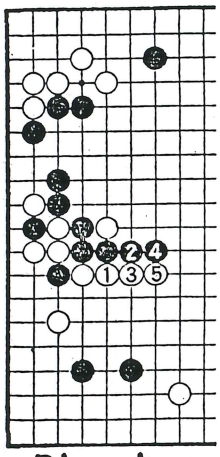
W(28) fills.



W(30) at (32) would also have been an excellent play.

B(35) launches a fairly natural sequence of plays through B(45).

W(46) is the losing play. W should follow the sequence in Dia. A and isolate the two B stones in the lower left corner.


Dia. A

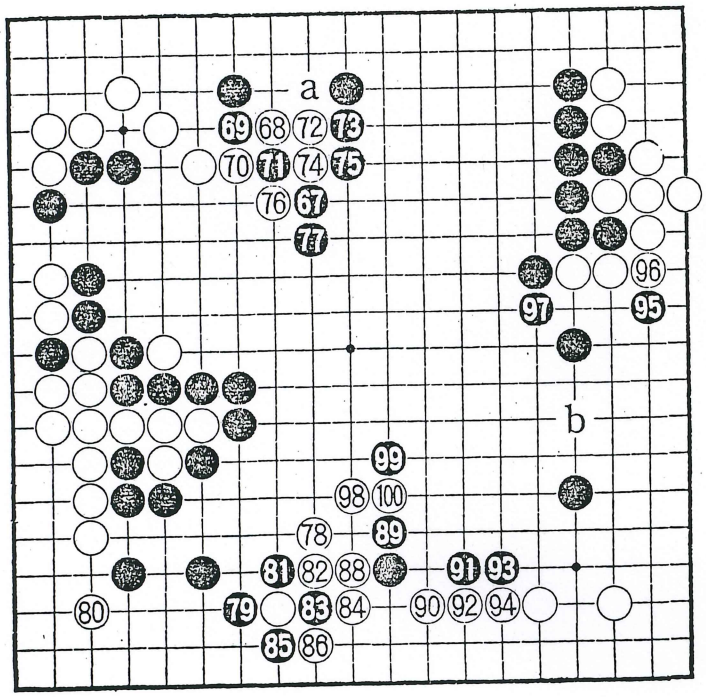
B(47) through (57), a forcing sequence, was a painful blow against W. B gains a tremendous outside "influence".

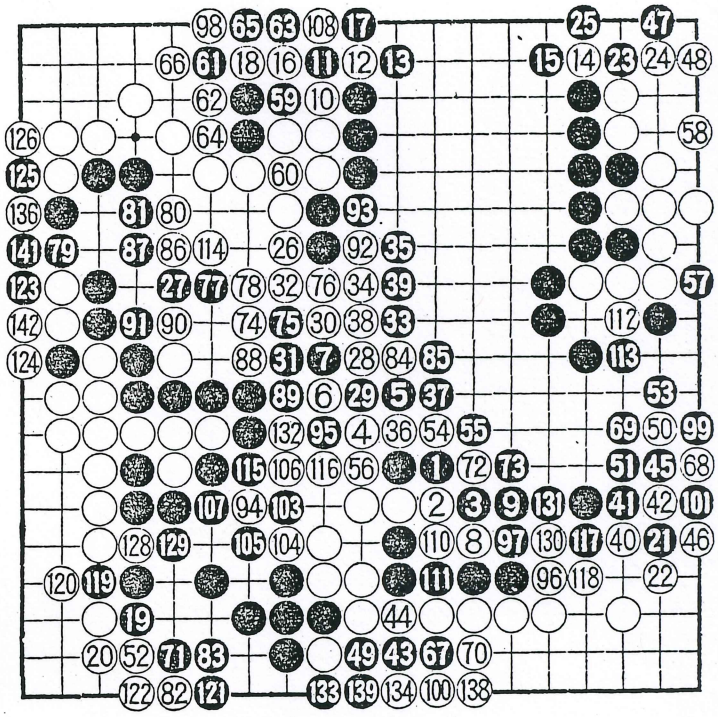
If W(52) had made the error of playing at (54), B at (52) would have been more bad for W.

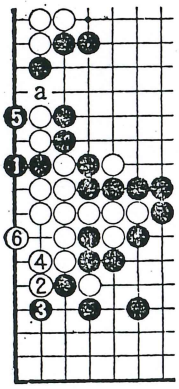
B(55) could have been played at (56). After W answers, B plays at a. Since W must somehow jump into this huge B potential this might have been more difficult for W.

W(58) fills at (35). W(64) is a very good play.

W(66) seems like a small play, but this is not so. If B gets to play here, it is not only big in itself, but promises further plays at b or c, which are semi forcing.







Dia. B

Dia. B: If B plays at a, W must respond or lose a sizable part of this group by the B(1) play. Or B may prefer to play at (4) first and threaten the B(1) play.

B(67) should have been held back to the point at (74).

B(68) good. If B(73) is played at a, W pushes at (73) and leads into a fight with an unpredictable future.

W(80), although a big play, is an odd sequence considering the W(78) play. W(80) at (85) or some play in this area seems to be called for.

B(87) fills.

B(95) at (98) was a better play.

After W(98)(100), B has a difficult time holding back W because of flimsyness in structure.

W(10)(12) are very strong. B(13) is the safe line, banking on a slim margin.

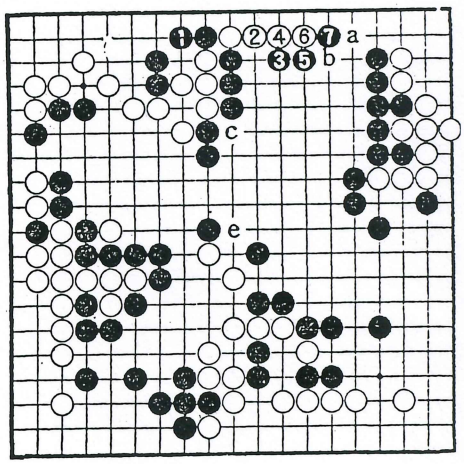
Dia. C: If B(1), W extends out to (6), forcing B (7) and plays for the showdown at e considering the weaknesses at a, b, and c.

W(102) fills at (21). W(109) takes back at (63).

B(127) takes at (1). B(135) fills at (6).

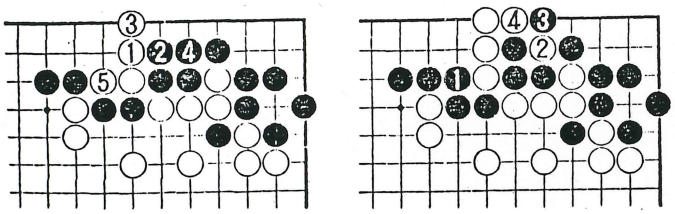
B(137) fills at (68). W(140) fills at (125).

B wins by 2 points.

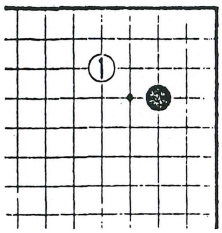


Dia. C

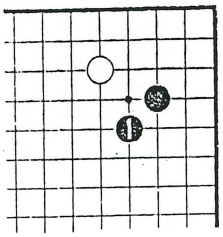
ANSWER TO TESUJI PROBLEM (A):



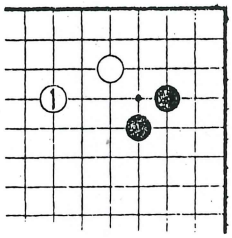
W(3) is the key play. Since B(4) is necessary, W(5) cuts and captures the two B stones. If B tries to save the two stones with (1), W(2) pitch captures B.



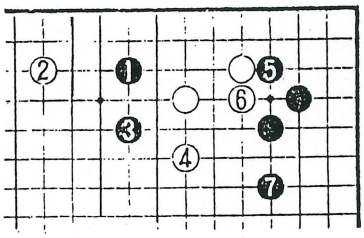
Dia. 1



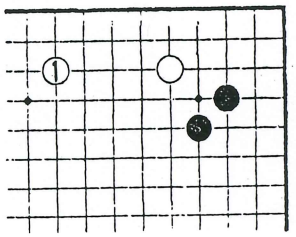
Dia. 2



Dia. 3



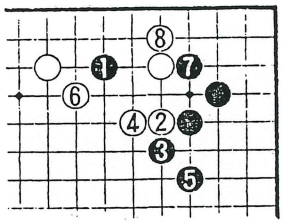
Dia. 4



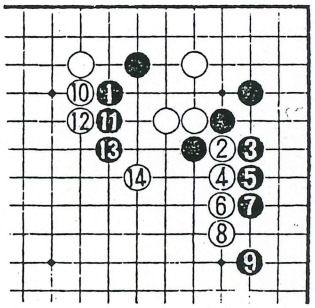
Dia. 5

Dia. 1: B is at the Low Point corner opening. W(1) approach is the knight's play.

Dia. 2: B(1), diagonal, is a sound positional play. The great Shusaku used this play frequently with success and therefore it is named after him. The advantage of this position is that it can readily develop in four directions: one; to pincer the W stone; two, to extend to the lower right side; and three, to press the W stone from above; and four; to take the corner by playing to the right of the W stone.



Dia. 6



Dia. 7

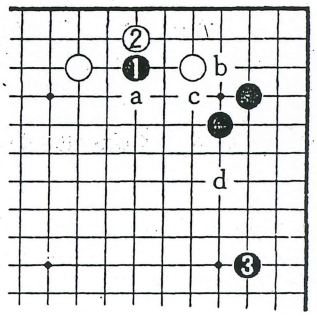
Dia. 3: W(1) is most frequently used as a response, although the old classic method is to play one point right.

Dia. 4: B(1)-(7) is one of many follow ups possible and this exchange is considered even.

Dia. 5: Of the extensions, W(1), is most often played.

Dia. 6: B(1) is perhaps most natural. The strategic aim is to settle this area with sente and to play elsewhere.

Dia. 7: B(1) is risky and after W(14), puts itself under attack.

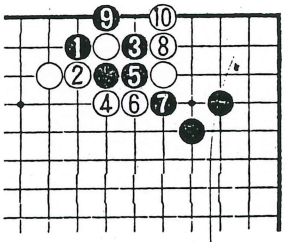


Dia. 8

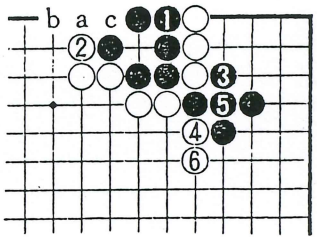
Dia. 8: W(2) is a safe resolution. B (3) completes this exchange for the moment. But if W plays at a to pin the B(1) stone, B gives it up and gets the exchange at b, W at c, and B at d.

Dia. 9: B(1) should be withheld until the proper time.

Dia. 10: W's gain on the outside is greater than B's capture of the three W stones. In addition, W has plays at a or at b, threatening c.



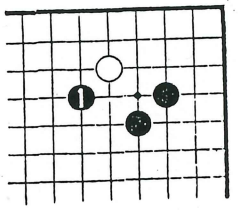
Dia. 9



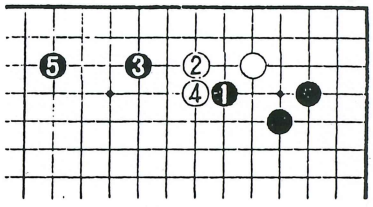
Dia. 10

Dia. 11: When W leaves this area to play elsewhere as is frequently done, B (1), press, is the usual play.

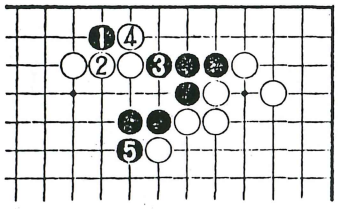
Dia. 12: If W(2) is the response, B(3) (5) are joseki.

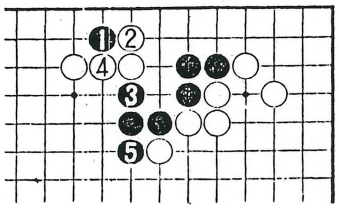


Dia. 11

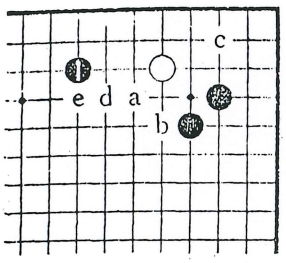


Dia. 12

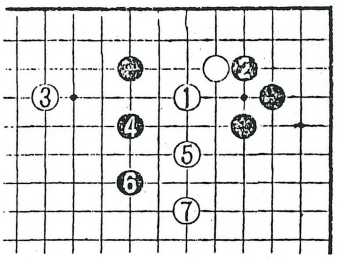




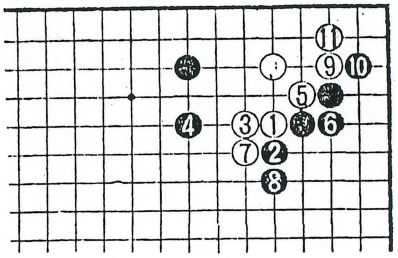
ANSWER TO TESUJI PROBLEM B:
B(1) is excellent and gets to protect the cut with sente and play (5).



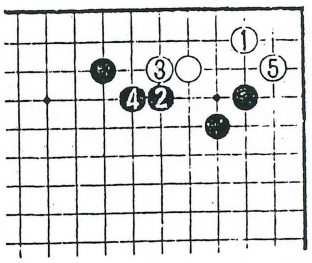
Dia. 13



Dia. 14



Dia. 15



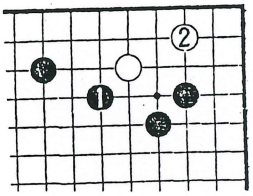
Dia. 16

Dia. 13: B(1) is the typical pincer. One point right is a more severe variation. After B (1), W usually plays at a, b, or c. The other choices of d or e are poor.

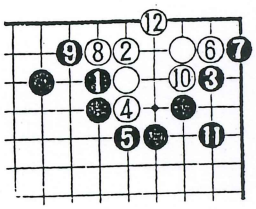
Dia. 14: An orthodox exchange.

Dia. 15: W establishes a safe group.

Dia. 16: W(1)-(5) quickly gains safety in the corner.



Dia. 17

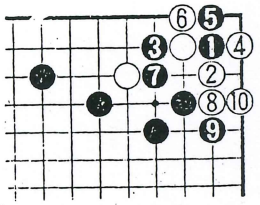


Dia. 18

Dia. 17: It is even possible for W to play elsewhere and allow B(1). W(2) is the key play in order to live.

Dia. 18: W lives after (12).

Dia. 19: Against B(2) variation, W gives up the one W stone and lives in the corner.

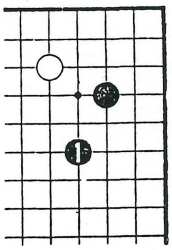


Dia. 19

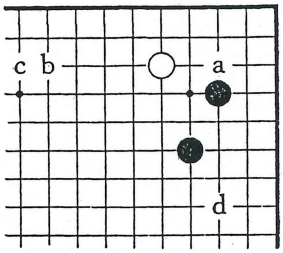
Dia. 1: B(1), along with the diagonal, is an orthodox play. It develops more readily to the side but is less structurally sound towards the corner when compared to the diagonal position.

Dia. 2: W plays at a towards the corner or extends to the side at b or c and occasionally pincers from the direction of d.

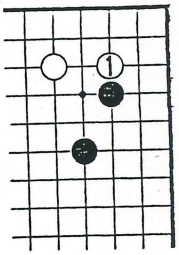
Dia. 3: W(1) is most frequently played.



Dia. 1



Dia. 2

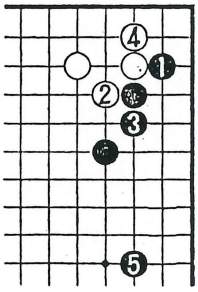


Dia. 3

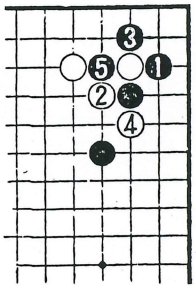
Dia. 4: B(1) is the natural response. B(3) is a peaceful line.

Dia. 5: B(3) is the severe line that is more in vogue today.

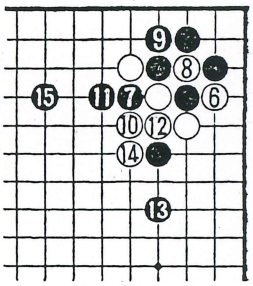
Dia. 6: The exchange through B(15) are the maximum plays for both B and W.



Dia. 4



Dia. 5

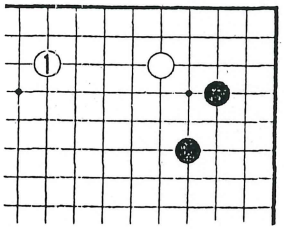


Dia. 6

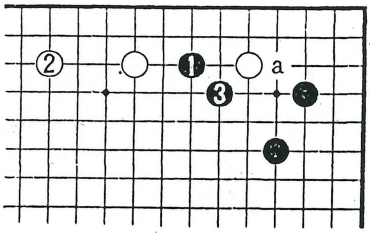
Dia. 7: W(1), three skip, is the commonly played extension.

Dia. 8: B(1) is the severest play. If W(2), B(3) and since W still has a play in the corner, B(3) can be played at a instead.

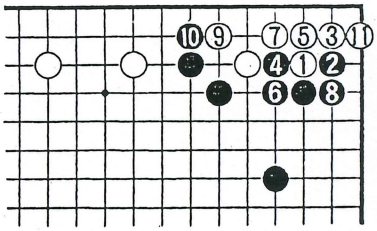
Dia. 9: W(1)(3) is the proper technique to live in this corner.



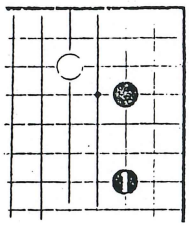
Dia. 7

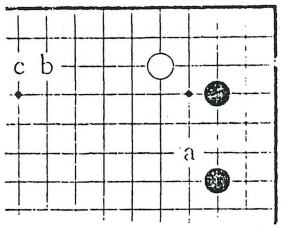


Dia. 8

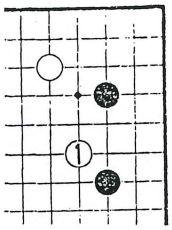


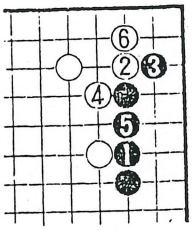
Dia. 9

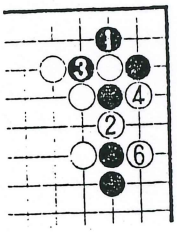

Dia. 1

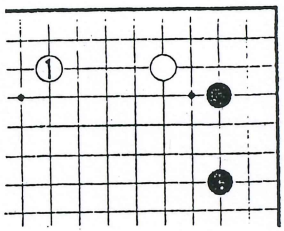


Dia. 2


Dia. 3


Dia. 4


Dia. 5


Dia. 6

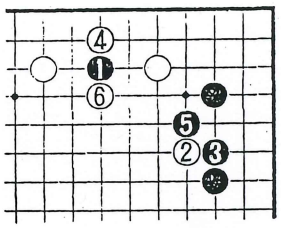
Conti- LOW POINT: KNIGHT'S APPROACH

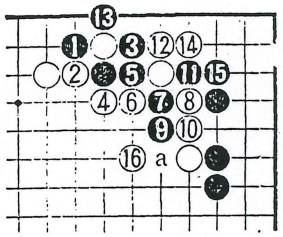
Dia. 1: B(1) is a safe extension to the side. This is usually played to counteract a strong W force in the lower right corner.

Dia. 2: W takes two line of plays. The settlement technique begining with a, or the extension to the side at b or c.

Dia. 3: W(1) is a well known technique.

Dia. 4: If B answers at (1), W settles in the corner with the line through (6).


Dia. 7


Dia. 8

Dia. 5: The initiating play in Dia. 3, was made to prevent this B(1) turn. Notice that after B(5) fills, the original W stone plays an important part in the severance of the B forces.

Dia. 6: W(1), three skip, is an often played extension.

Dia. 7: B(1) is the severest play. W(2)(4) is the excellent line of play. B(5) and W(6) completes this area for the moment.

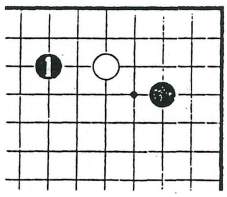
Dia. 8: B(1)(3) are poor because B(7) is not valid. After W(16), W gains considerably in the exchange. If the ladder is favorable, W(16) is played at a. This diagram illustrates the value of the W(2) play made in Diagram 7.

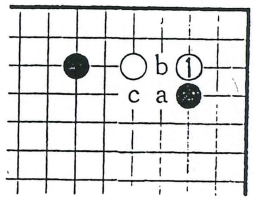
Dia. 1: The one skip is more severe than the pincers that are further away.

Dia. 2: W(1) plays for the corner. B may take the simple line of B at a, W at b, B at c.

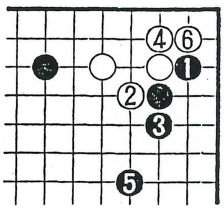
Dia. 3: B(1) is the usual play. B(3) takes the peaceful line. B(3) can turn at W(4) into a more complex line. W(6) is an important safety play. If the original B pincer was further away, this play becomes less imperative.

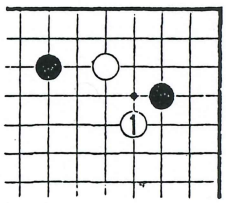
Dia. 4: The W(1), knight's press from above, is a standard play utilized in the two and three skip pincers too.

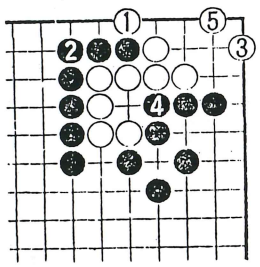

Dia. 1



Dia. 2


Dia. 3

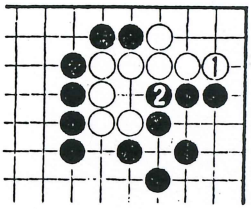

Dia. 4



ANSWER TO THE TEST I PROBLEM C:

The correct answer is to get the W(1),B(2) exchange first and to play the W(3) key spot. If B (4) invades at (5), W lives with a play at (4).

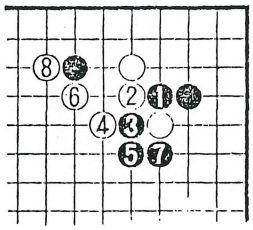
W(1) fails to live after B(2) ....



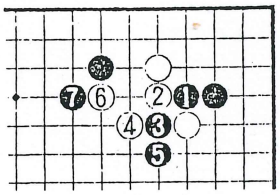
Dia. 5: B(1) is one of two standard responses. The exchange through W(8) is joseki.

Dia. 6: B(7) is the difficult variation.

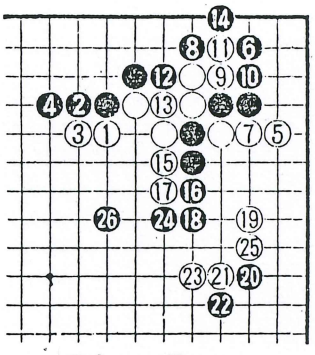
Dia. 7: The exchange through B(26) is even.



Dia. 5

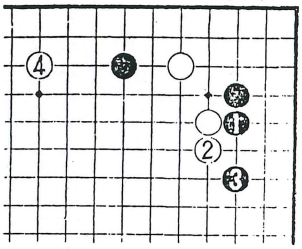


Dia. 6

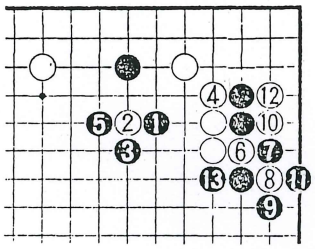


Dia. 7

Dia. 8: B(1) is the other standard play. W(4) is severe and correctly tries to utilize the W wall on the right by pincering the B stone.



Dia. 8



Dia. 9

Dia. 9: B(1) is the key point. W(2) is a fierce variation and the exchange ends after B(13).

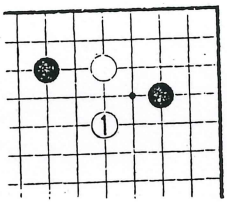
Dia. 10: W(1) is a sound simple variation.

Dia. 11: B(1) is orthodox. W(2) is severe. B(3) can play to save the single B stone but normally B plays for the corner. W(4) can also be played simply down to the left of W(4). In which case, B pushes to the left of B(1), W at (8).

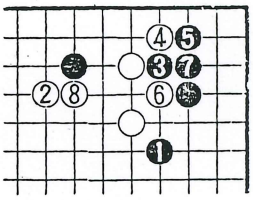
Dia. 12: W(1) is also standard.

Dia. 13: This exchange is even and joseki.

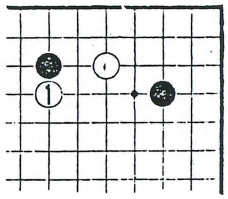
Dia. 14: If B(1) is the choice, W attacks from the direction of (2). The exchange through (12) is one variation and is about even.



Dia. 10



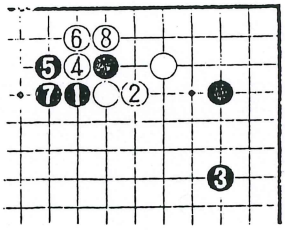
Dia. 11



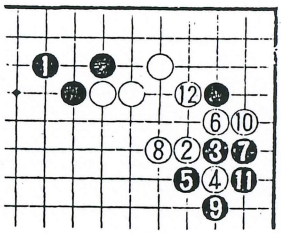
Dia. 12

Dia. 15: W(1) is standard.

Dia. 16: ... in order to protect at (7) after W plays at (6). W(14) completes this exchange, but later if W attacks the corner with a, B at b, W at c, B at d, makes the corner safe. If the ladder after W(14) is unfavorable, W(10) is pitched from (12) and when B plays to capture it, B plays at (10) and captures the corner.

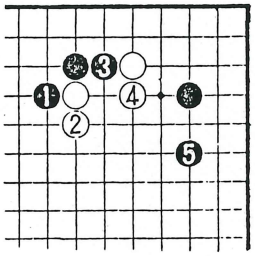


Dia. 13

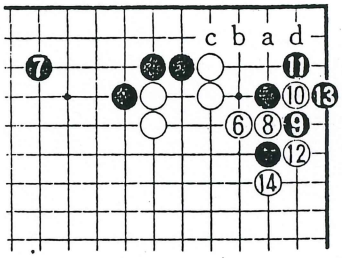


Dia. 14

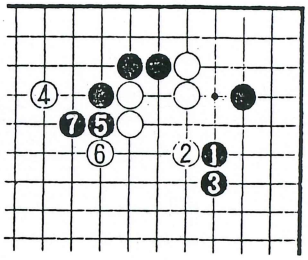
Dia. 17: B(1) gains in this area after the W(2), B(3) exchange, but allows W to get the key attack on the other side. Each specific situation should govern which choice to take.



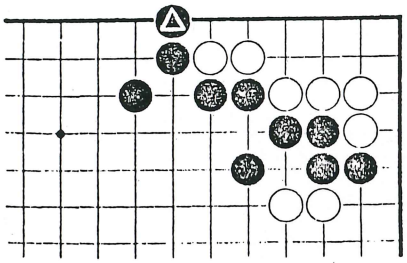
Dia. 15



Dia. 16

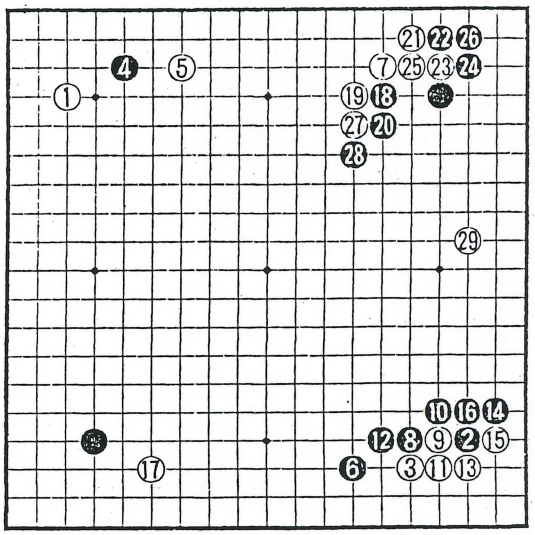


Dia. 17



NEW PROBLEM: B to play and kill ...

HONINBO GANJO (W) vs INOUE ANSETSU (2 hdcp)

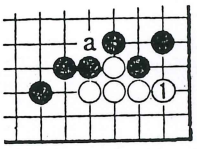


The 11th Honinbo Ganjo (1775-1832) is reknown for his match games with Nakano Chitoku (Yasui Senchi The 8th). They were so equally matched that while both were qualified for the high post of meijin, neither could gain it because of the other. Ansetsu, 22 years old at the time of this his debut in the Oshirogo Match Games, is the famous Inoue Intetsu who kept challengingthe House of Honinbo for the seat of Meijin.

In this game, Ganjo adroitly handles the fierce attack of Ansetsu and imperceptably brings it to a toss up contest. This game is known as Ganjo's best game of his life.

B(8)-(16) is a standard exchange after W ignores the B(6) one skip pincer.

Dia. A: The joseki today is to simply extend (1) and play for the cut threat at a. But since this is a two stone handicap game, the W(15), gaining sente to play a fast opening game, is understandable.

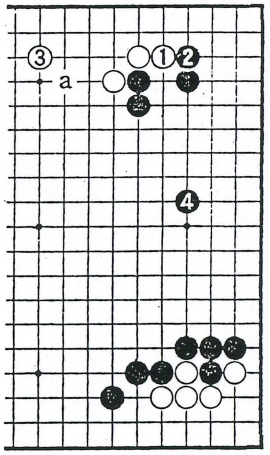


Dia. A

W(17) prevents B from positioning in this area. But a play to attack the handicap stone from the other side of W (7) would have been equally good.

B(18) plays for a huge potential on the right.

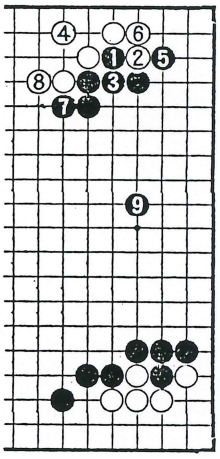
W(21) is a variation which gains the W(29) invasion. Since W(29) has room enough on both sides to make a two skip extension it is safe.



Dia. B

Dia. B: W(1) is the standard play, but after B(2), it is vulnerable to an attack at the key point a. Therefore if W plays at (3), B(4) creates a B potential that would be too big and difficult to handle.

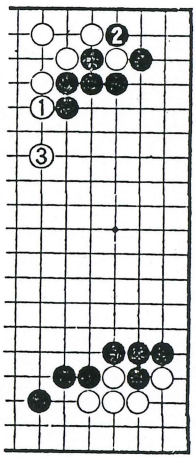
Dia. C: B(1) joseki variation is worthwhile of study. If B gets W to respond through W(8), B gets a huge potential after B(9).



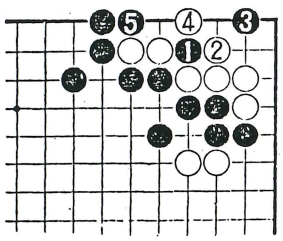
Dia. C

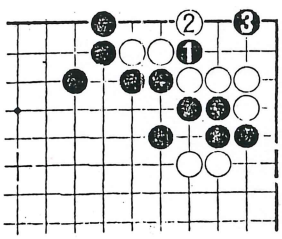
Dia. D: W would most likely respond with W(1) (3) instead of the W(6) of Diagram C.

W(27), forcing a B(28) response before W(29) was an astute maneuver.



Dia. D





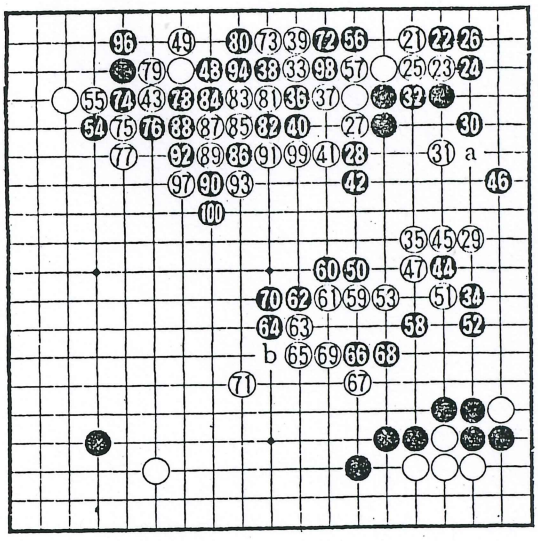
ANSWER TO PROBLEM:
B(1)(3) is the correct combination. W(2) of both Dia. do not affect the outcome.

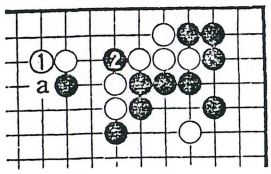
B(30) protects its weakness first and now threatens either the attack from B(34) or from B(36).

W(31), which leaves a later play to press and fortify at a, and W(33) is an excellent sequence of plays.

Even at this point, B(36) is a vital point.

W(37) is in poor form structure, but it can not be helped.



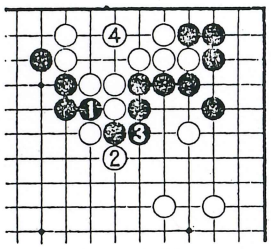


Dia. E

Dia. E: If W(1) or a, B (2) finishes W.

B(38) and the attack which follows are frightening. On the other hand, the survival skill, shadowed by the brilliance of attack, should not be overlooked.

B(42) is correct. The B(1) cut in Dia. F: is shortsighted. W gets a free play at (2) and makes a definite safe group with W(4). As it is, B(56) becomes an added threat.

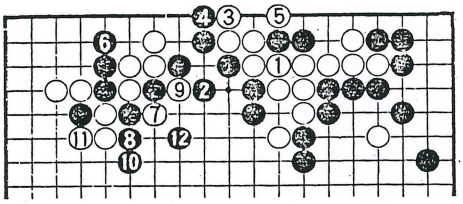


Dia. F

After W(43), B begins to unfold a complex attack on a grand scale, delicataly involving the very existence of several W groups.

W(71) is necessary because to neglect this situation and allow B at a, can not be tolerated.

W(81) at (98) is conceivable as in ...



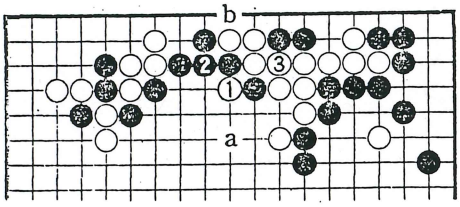
Dia. G

Dia. G:... but B(2)-(12), one of many difficult variations, resolves the situation beautifully.

Dia. H: If B(2) fills, W(3) makes this group safe because W can live with either a play at a or at b.

Thus, B(82) follows a forcing line through W(99).

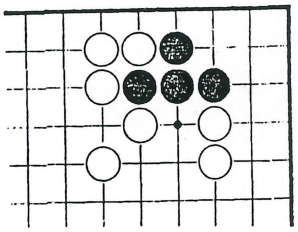
W(95) fills at (86).



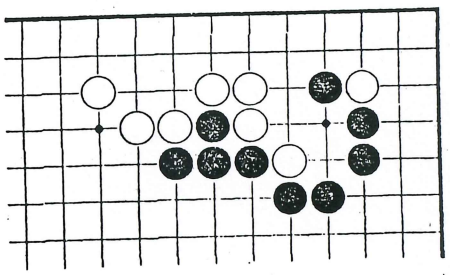
Dia. H

NEW TESUJI PROBLEMS:

Dia. A: B to play and live ...



Dia. B: W to play ... the problem is to save the single W stone in the corner. Can you make it live?

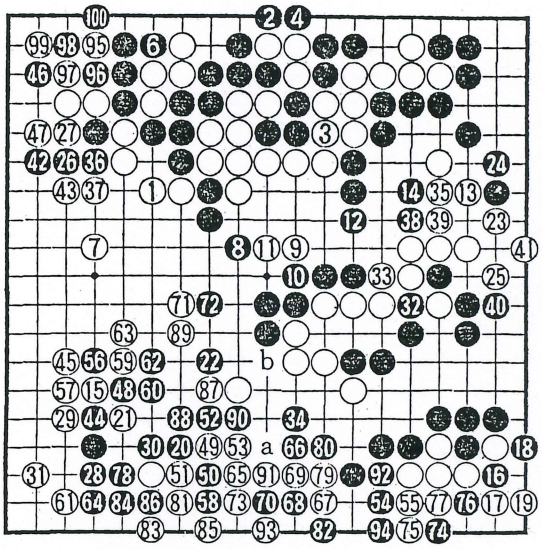


HONINBO GANJO(W) vs ANSETSU (conclusion)

W(5) fills.

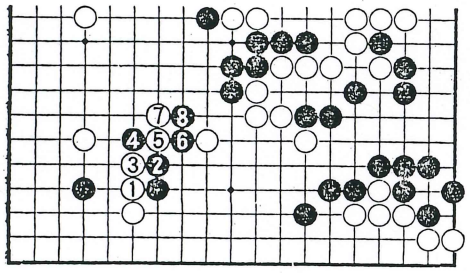
W(7) good. W(9)(11) assures the safety of the large W group and at the same time threatens the severance at B(12). Therefore B(12) (14) is forced. And thus W gains the attack at W(15). At this point the advantage of the two stone handicap has been nearly nullified. No ordinary person could have survived such devastating attacking thrusts of Ansetsu. And more fierce fighting is yet to come.

B(20), seeing that an ordinary play would not resolve this predicament, goes all out for a game.



W(21) light play!

Dia. I: If W had pushed through with (1) and (3), B(8) presents W with the problem of finding a survival for the large W group in the center-right.

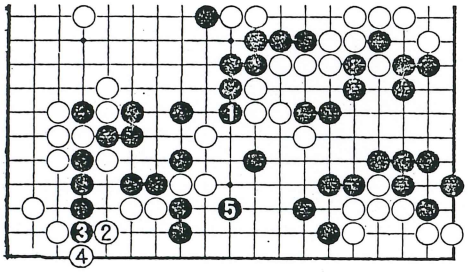


Dia. I

B(26) shifts the battle to the upper left, leaving it unresolved, settles the lower right corner with (28)(30) and like a whirlwind gets the vital thrust at (34), gains the B(46) play in the upper left and gets the important cut at (48), without which W has a play at (64). If B answers that play at (64) with B(84), W wins with (78).

B(64) does not give an inch.

Dia. J: B(1)-(5) would have given B a win without the complexity which follows.



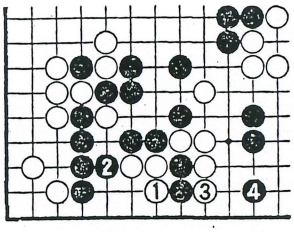
Dia. J

Thus, W(65) takes up the challenge and begins the difficult maneuvers to save this group.

B(66) strong.

W(67) is the survival pattern.

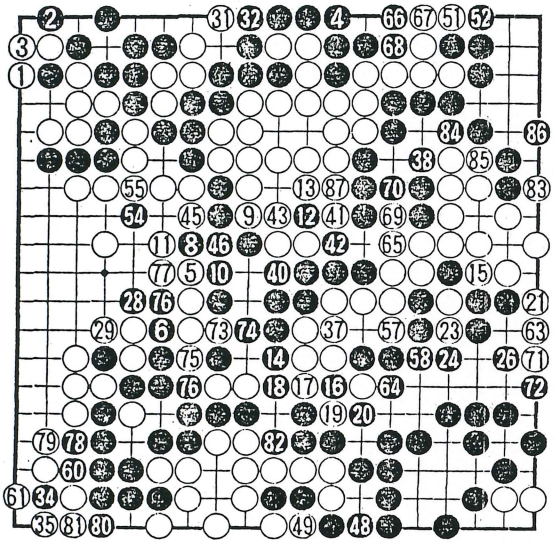
Dia. K: If W(1)(3), B(2)(4) makes W's survival dubious.



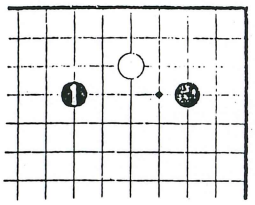
Dia. K

B(68) and the plays that follow are very difficult.

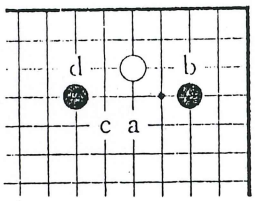
Thus, to B(94), the end result is a huge exchange of property. With B gaining about 30 points in the lower right corner and W living and destroying the lower side which is not only bigger but gets (95) which is worth about 13 or 14 points in the end game play. In spite of this more than one can hope for gain, B was able to win with 1 point. Perhaps this illustrates the value of the two stones handicap.



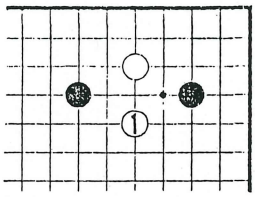
B(22) takes ko at (16). W(25) fills saving two stones. W(27) takes ko at (19). B(30), W(33), B(36), W(39), B(44), W(47), B(50), W(53), B(56), W(59), W(62) ko. B wins by 1 point.



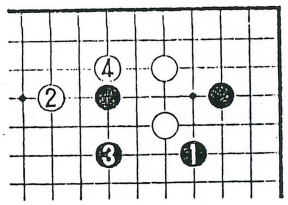
Dia. 1



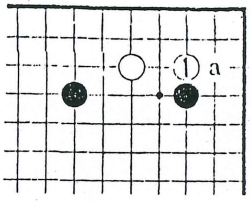
Dia. 2



Dia. 3



Dia. 4



Dia. 5

THE ONE SKIP HIGH PINCER:

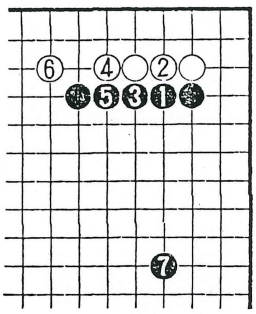
Dia. 1: B(1) is the severest of the pincers. W almost never neglects this position for a B's play two points right of (1) is too severe.

Dia. 2: W has four responses.

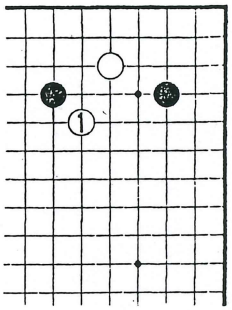
Dia. 3: W(1) is valid.

Dia. 4: After B(1), W(2)(4) is the least complicated.

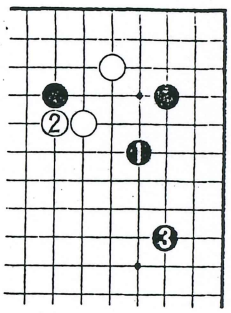
Dia. 5: W(1) is a standard line and B at a is usual.



Dia. 6



Dia. 7



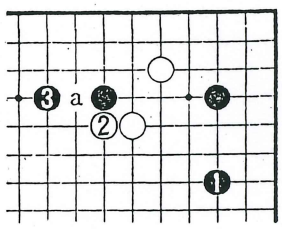
Dia. 8

Dia. 6: B(1)-(7) is a valid variation.

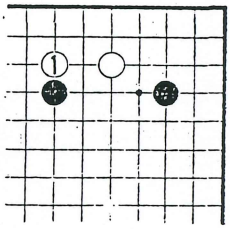
Dia. 7: W(1) is the most popular line.

Dia. 8: Joseki.

Dia. 9: B(1) can also be played with the intent to pull out at B(3). W usually continues at a.



Dia. 9

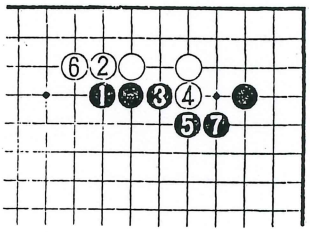


Dia. 10

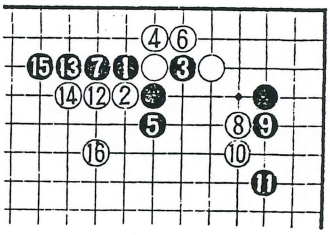
Dia. 10: W(1) is also valid.

Dia. 11: B(1) avoids complexity.

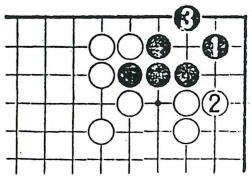
Dia. 12: B(1) depends on the ladder situation. If B(7) is unable to capture at (12), this exchange through W(16) favors W.



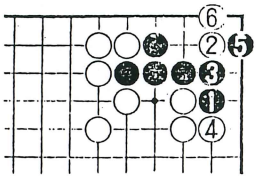
Dia. 11



Dia. 12

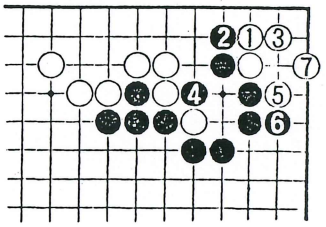


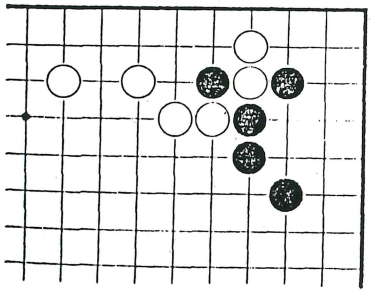
B(1) is the key play. B(3) and this group is alive. If W(2) at (3), B at (2) and lives.



B(1) dies after W at (2).

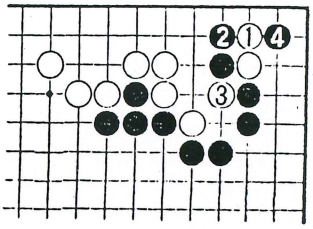
W(1) then (3) is the hidden play. B has no choice but to cut at (4) and allow W to live.

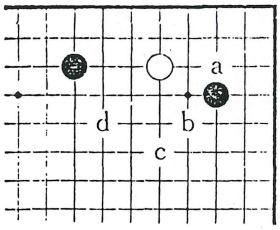




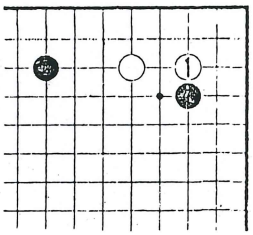
NEW PROBLEM: B to play ...

W(3) is not valid. B(4) wins.

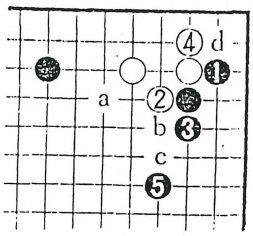




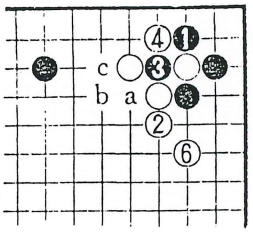
Dia. 1



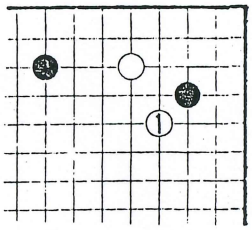
Dia. 2



Dia. 3



Dia. 4



Dia. 5

THE TWO SKIP LOW PINCER:

Dia. 1: This B pincer is one of the classic pincers. W has four standard responses as indicated.

Dia. 2: W(1) can be played against all the different pincers.

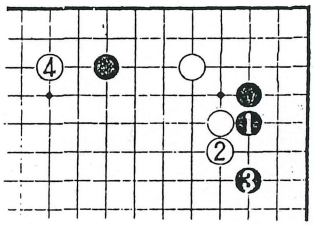
Dia. 3: B(1)-(5) joseki. After this if B gets the chance, the key attacking spot is at a. W at b, B at c, and W protects at d.

Dia. 4: Against B(1), W(2). After B fills against W(4), W(6) is good.

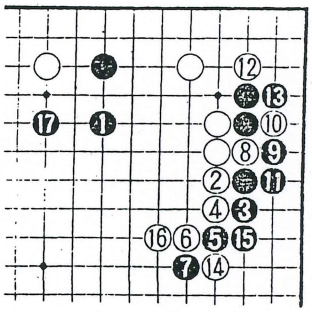
Dia. 5: W(1) has the most extensive variations.

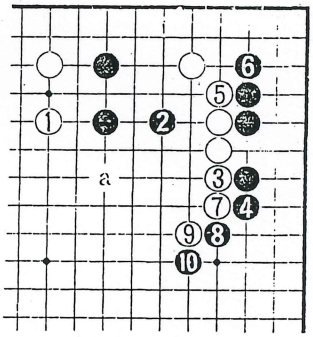
Dia. 6: B(1)(3) are orthodox. After W(4)...

Dia. 7: B(1) leads into a fierce local battle. Against B(5)(7), the W (8)(10) sequence is important. If this W(8)(10) were played after making the (14)(16) plays, B(11) would be played at(13).

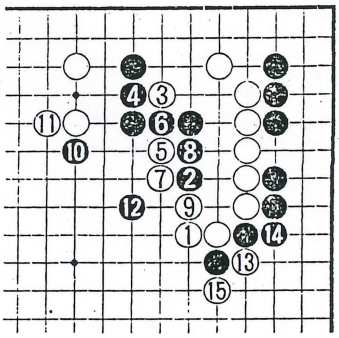


Dia. 6 & ...7





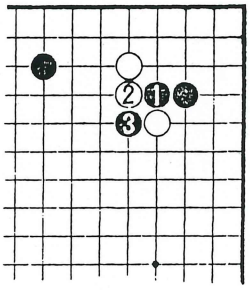
Dia. 8



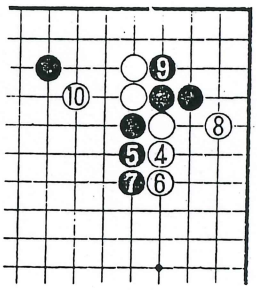
Dia. 9

Dia. 8: If W(1), B(2) is the key attacking point. To simply jump at a is slack. W plays (3)-(9) and after B(10) ...

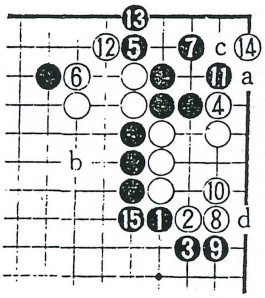
Dia. 9: When W extends at (1), B(2) is the vital point and through W(15) this is the famous exchange from the classic game between Senkaku and Dochi. Even to this day, this is considered joseki.



Dia. 10



Dia. 11



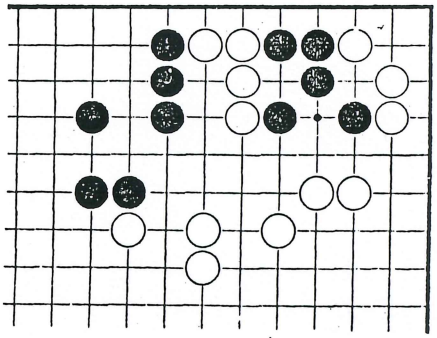
Dia. 12

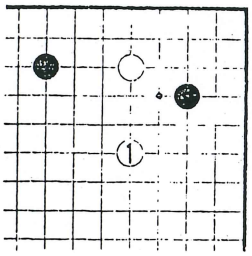
Dia. 10: B(1)(3) leads to severe and difficult variations.

Dia. 11: W(4)(6) standard plays. B(9) correct.

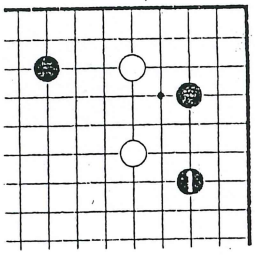
Dia. 12: B(1)(3) severe. After B(13), W(14) is good. B(15) is correct. If B(15) is played at a, W group is alive. Therefore W jumps at b. If B(15) at c, W at d and W(14) becomes an extra dividend.

NEW PROBLEM: B to play and win ...

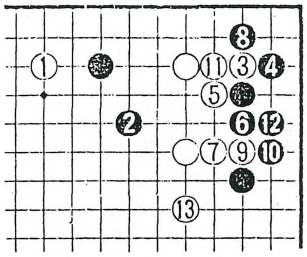




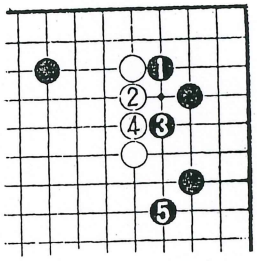
Dia. 13



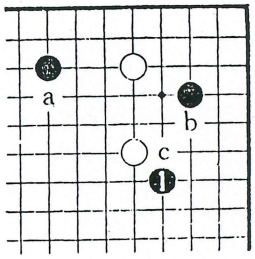
Dia. 14



Dia. 15



Dia. 16



Dia. 17

Dia. 13: W(1) is frequently played.

Dia. 14: B(1) is commonly played and is not complex.

Dia. 15: After W(1), B(2) threatens to sever the two W stones. W(7)(9) is very important. W(13) completes this exchange.

Dia. 16: If W leaves this situation, B (1)-(5) is the standard attacking form.

Dia. 17: B(1) is a valid variation. W can follow with the lines at a, b, or c. Detailed variations will be given in the two skip high section.

Dia. 18: W(1) is conceivable but B(2) is the best reply and ...

Dia. 19: The exchange through B(12) favors B.

Dia. 20: B(1), handled incorrectly, can lead to difficulties.

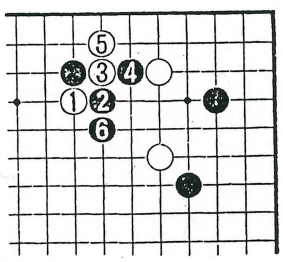
Dia. 21: W(4) is important. This exchange through B(11) is just one variation.

Dia. 22: B(1) is also frequently played and the exchange through (7) is joseki.

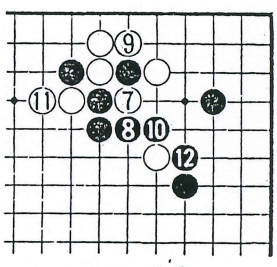
Dia. 23: W(1) is another standard line. W(1) at a, will be covered in the two skip high section.

Dia. 24: B(1) good. This exchange through W(4) favors B.

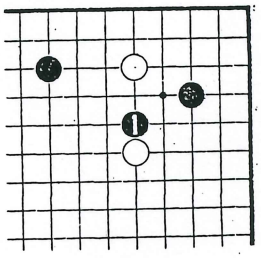
Dia. 25: B(1) does not work because W(2) is the prepared line and the result after W(6) favors W.



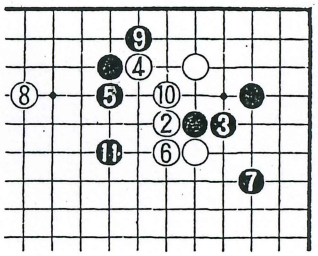
Dia. 18



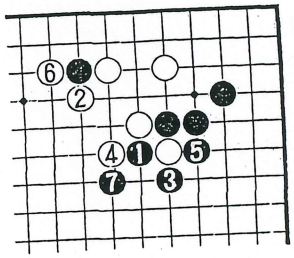
Dia. 19



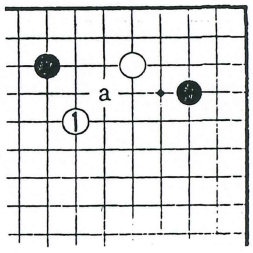
Dia. 20



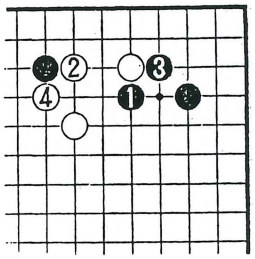
Dia. 21



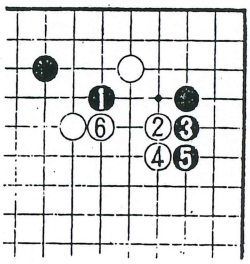
Dia. 22



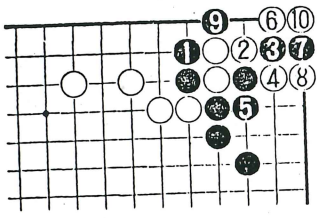
Dia. 23

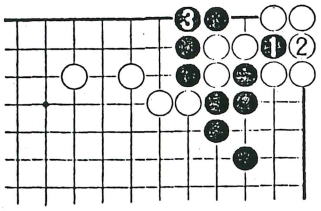


Dia.24



Dia. 25





ANSWER TO TESUJI PROBLEM

B(3) is the vital play. This situation is apt to appear in many games in different guises and therefore one would do well to memorize this sequence of plays.

B(1) and (3) wins.

THE TWO SKIP HIGH PINCER

Dia. 1: W(1) can also be played against the high variation. B usually plays at a, b, or c. For the variations at a, refer to the section on the low two skip pincer. This high B is the most popular pincer today.

Dia. 2: Against B(1), W has a, b, or c lines.

Dia. 3: Locally this exchange favors B.

Dia. 4: W(1) variation leads to B(4). B(2) at a, leads to W at b, B at c, W at (2) and unlike the previous diagram, this favors W because B would have two stones cut off.

Dia. 5: Continuing, the momentum carries this exchange through B(14). B(14) at a is poor because W answers at b.

Dia. 6: W(1)(3) a valid line.

Dia. 7: B(4) and W(5) are standard plays. Through W(17) is joseki. For B to continue at a, is not valid.

Dia. 8: B(10) in the previous diagram is important. If B (1), W (2) is forcing and after W(6), B stands to lose two stones at either a or b.

Dia. 9: W(1)(3) poor. B can still play at a or b.

Dia. 10: B(1) variation.

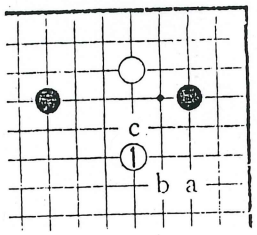
Dia. 11: Even exchange.

Dia. 12: B(1) more complex. W(2) proper. After B (7), W plays at either a or b.

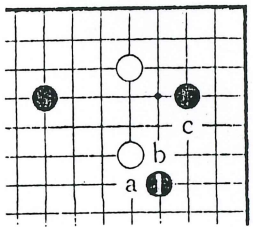
Dia. 13: W(1) soundest line. B now plays a, b, c or d.

Dia. 14: Joseki. If W(2) is neglected, B at a becomes pressing against W. B(3) extension can also be held back one intersection. B(1) extended one point further is the big knight's response. It develops out faster but is more vulnerable to attack.

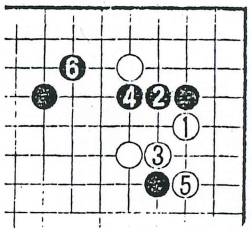
Dia. 15: Popular joseki.



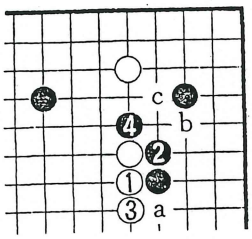
Dia. 1



Dia. 2



Dia. 3



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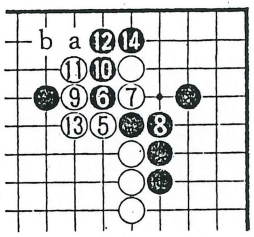
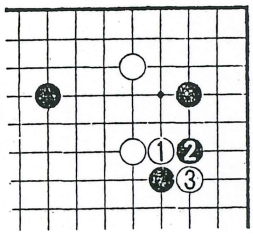


Dia. 5



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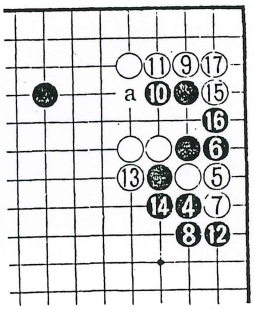
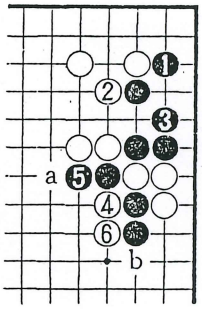
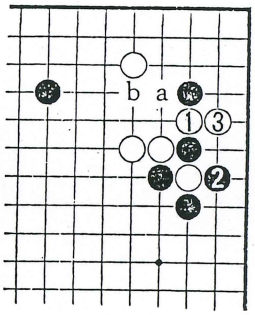


Dia. 7



Dia. 8



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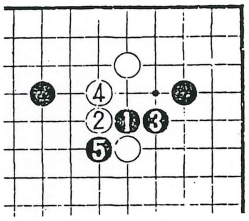
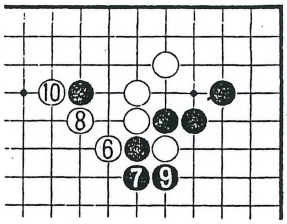
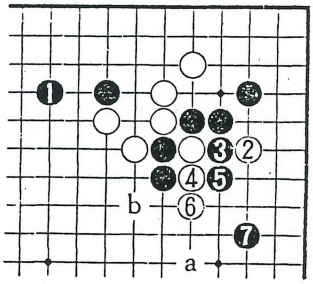
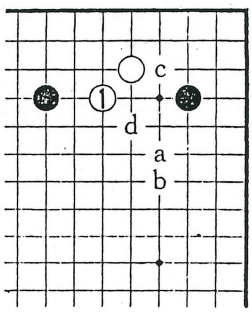


Dia. 10

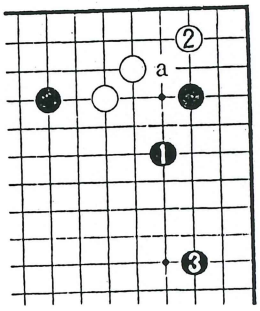


Dia. 11 & ..12

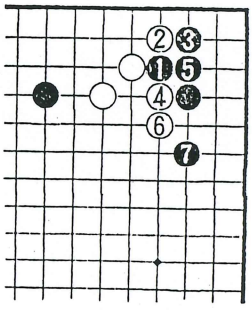




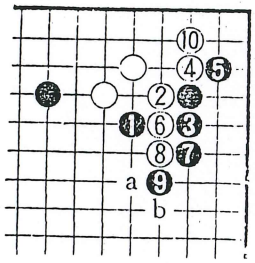
Dia. 13



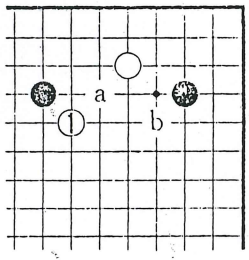
Dia. 14



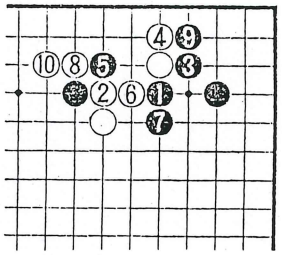
Dia. 15



Dia. 16



Dia. 17



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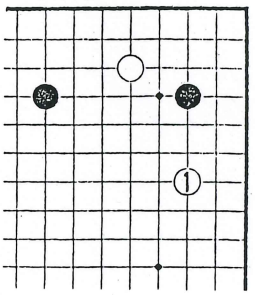
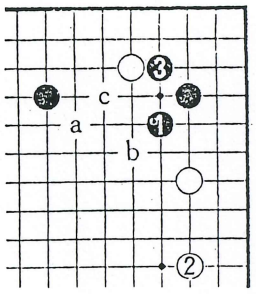


Dia. 19



Dia. 20

Dia. 16: B(1) can also be played. W(2) then (4) is important. W can also make the W at a, B at b, exchange prior to completing this joseki with W(10).

Dia. 17: W(1) is another standard maneuver. B's play at a can be met with b.

Dia. 18: B(1) good. Through W(10) is even and considered joseki.

Dia. 19: W(1) variation is taken when it is desirable to get plays in the right side.

Dia. 20: B(1) avoids complexity. After W(2), B(3) is correct. At some future time, W reserves the right to run out with a play at a or to give up the one W stone with W at b, B at c exchange.

Dia. 21: B(1), W(2) leads through W(16), a standard exchange.

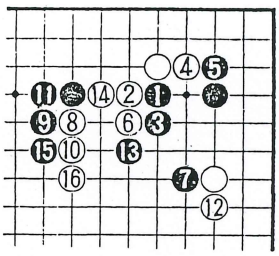
Dia. 22: W(2) is also valid when the ladder is favorable. That is, if B(3) is played at (4), W at (3) B at a, and W is able to capture with b. W(6) is the regular play to resolve this situation. W(6) can also be played at c.

Dia. 23: B(1) through W(8) is even.

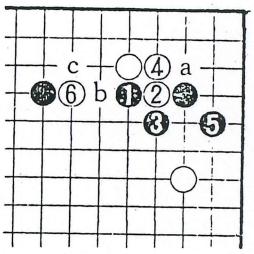
Dia. 24: If W neglects to answer the pincer, B(1) or a are the attacking points.

Dia. 25: After W(2), the exchange through W(8) is one variation.

Dia. 26: B(1) and W(2) are another standard variation. B(7) can also be played at (8), W at (7), B at a, W at (9), B at (11), W at b, and B at c.



Dia. 21



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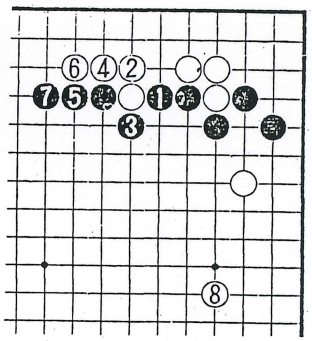
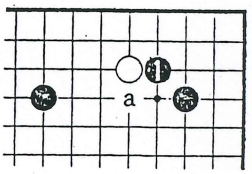
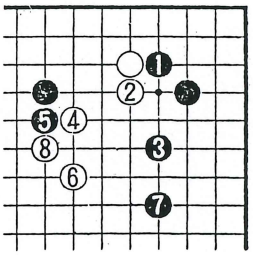


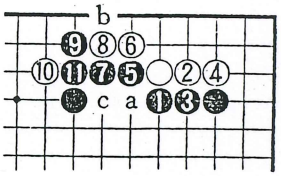
... Dia. 23



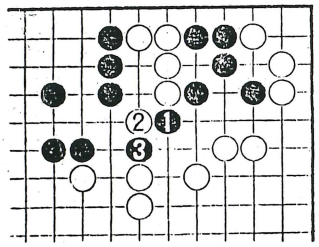
Dia. 24



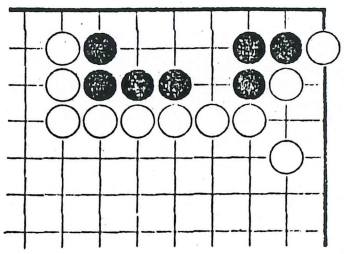
Dia. 25



Dia. 26



ANSWER TO PROBLEM:
B(1)(3) are correct. The almost suicidal B(3) is the vital play that cuts off W and wins the semeai for B.



B to play and live with seki....

THE GO LETTER NO. 36
(Vol.I)